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ELISHA JONES HOUSE AND SHED

Minute Man National Historical Park
Concord, Massachusetts

Clemson University



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Historic Structure Report

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ELISHA JONES HOUSE AND SHED

HISTORIC STRUCTURE REPORT

**Minute Man National Historical Park
Concord, Massachusetts**

By

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Historic Architecture Program
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U.S. Department of the Interior
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Building investigation undertaken by Orville W. Carroll from 1966 to 1973 proved extremely useful in researching the structures. Previous reports by Benjamin Zerby and John Luzader, as well as unpublished research directed by Robert Ronsheim, were useful in determining where to conduct further primary- source research.

James J. Lee III

INTRODUCTION

EXECUTIVE SUMMARY

Purpose and Scope

This historic structure report (HSR) was produced by the Historic Architecture Program (HAP) of the National Park Service's Northeast Regional Office, in order to document the development and use of the Elisha Jones House and Shed at Minute Man National Historical Park (NHP). The role of the HSR was to document the original construction, as well as known changes to the structures, and therefore record the evolution of the building. The HSR provides a written description and photographic documentation of the current physical appearance of the Elisha Jones House and Shed. Finally the HSR documents the “character-defining features” of the structure, and provides treatment recommendations for the preservation and maintenance of the Elisha Jones House and Shed.

The scope of this historic structure report was to perform a “thorough” investigation of the Elisha Jones House and Shed as defined by NPS- 28, *Cultural Resource Management Guideline*.¹ The HSR contains “Part 1, Developmental History,” which includes a list of character-defining features (CDFs) and recommendations. The report also includes a limited exterior paint analysis to determine the 19th- century exterior paint colors. The report does not include interior paint analysis, nor does it include “Part 2. Treatment and Use” or “Part 3. Record of Treatment,” which should be prepared after the treatment is completed.

Statement of Significance

Minute Man National Historical Park was authorized by Public Law 86- 321 and created by an act of Congress on September 21, 1959. The express purpose of Minute Man NHP is to preserve the Lexington and Concord battlefields, and the contributing resources in the area, as examples of the nation’s heritage. The history and events of the American Revolutionary War that involve the park are well-known and extensively documented.²

Minute Man NHP is comprised of three separate units – the North Bridge Unit, the Wayside Unit, and the Battle Road Unit. The Elisha Jones House and Shed are situated on the east side of Monument Street within the North Bridge Unit. The park’s general management plan notes that the area of the North Bridge Unit, including the landscape and the extant structures, has

¹ Release No. 5, 1997; updated by Director’s Order #28, 1998.

² Mary Kate Harrington, Emily Paulus, Duncan Ritchie, Stephen Olausen, *National Register of Historic Places –Minute Man National Historical Park* (Pawtucket, RI: PAL for National Park Service, U.S. Department of the Interior, August 2000), section 7, p. 1.

undergone many changes since 1775, and that the site has assumed a commemorative nature.³ The house and shed were present on this site on April 19, 1775, and “witnessed” the battle on that day between the American militia and the British regulars. The site and the buildings thereon are considered contributing resources to the North Bridge Unit and Minute Man NHP.

Research Conducted

Research for this HSR reviewed existing reports and examined primary- and secondary- source materials in an effort to better understand the history of the property and the existing structure. The researcher also reviewed accounts of building alterations, and examined existing building materials to gain a better understanding of the structural history of the Elisha Jones House and Shed. A list of repositories investigated follows. The findings and conclusions of the research are documented in the HSR.

Minute Man NHP Archives, Concord, MA
Concord Free Public Library, Special Collections, Concord, MA
Massachusetts State Archives at Columbia Point, Boston, MA
Middlesex County Registry of Deeds, Cambridge, MA
National Archives and Records Administration, Northeast Region, Waltham, MA
Harvard University Libraries, Houghton Library, Cambridge, MA
Historic New England Library and Archives, Boston, MA
Concord Building Department, Concord, MA

Research Findings

The earliest documentation of the Elisha Jones House and Shed was written by Judge John Shepard Keyes, who bought the house in 1864 and lived there into the 20th century. John Keyes's *Story of an Old House* presented a romanticized account of the history of the house, and described some of the details of his renovation of the buildings.⁴ Keyes's autobiography also detailed some of the construction performed on the house in 1865.⁵ Previous research results for the Elisha Jones site included National Park Service historic structure reports written for the house in 1968 and the shed in 1973.

The earlier reports traced the property ownership back to John Smedley, who lived in Concord during the 17th century and received land in the first and second land grants in Concord. The land was traced through several owners, and eventually came into the possession of the Jones family and Elisha Jones. Current research retraced primary- source documentation and

³ Robert Rothweiler, Maurice Miller, Teresa Urbanowski et al., *General Management Plan: Minute Man National Historical Park, Massachusetts*. (Denver, CO: National Park Service, U.S. Department of the Interior, Sept. 1989), p. 47.

⁴ John S. Keyes, *Story of an Old House* (Concord, MA: Patriot Press, 1901).

⁵ Keyes, “Autobiography,” 1821 - 1866. Concord Free Public Library, Special Collections, Keyes Papers, Microfilm.

concurred with previous findings. Though the earlier deeds and probate records vary in description, the listed abutters to the property and the boundaries listed indicate that the site owned and occupied by Elisha Jones was part of John Smedley's land holdings from the 17th century.

The construction date of the house and shed has been more elusive. John Keyes believed that the house he renovated dated from the Smedley ownership, but that it had most likely been moved from its original site. However, Keyes's observations of the building materials and his research do not conclusively date the building. More recent reports concluded that the house and shed are mid 18th- century structures, which were on site during the ownership of Elisha Jones but probably not there when John Smedley owned the property. The destruction of a significant portion of the early building fabric by Keyes did not allow extensive analysis of building materials in 1967 and 1973, and this has continued to hamper current research. Building rehabilitation by the National Park Service in the 1970s would have been the best opportunity to discover more substantive clues to the buildings history. The fact that such clues were not reported suggests that evidence of the earlier structure remained hidden at that time, or that they were altered or removed by John Keyes. The current project did not include destructive means for examining building materials, and – given the lack of conclusive evidence during previous projects – such investigation would probably not yield any significant new findings.

The shed attached to the Elisha Jones House does provide more opportunity for architectural investigation. A large portion of the framing is exposed, and previous research included the removal of flooring to observe and conserve floor- framing members. The research at that time by NPS Historic Architect Orville Carroll suggested that the shed had existed on the site in 1775 and was probably built close to that time. However, the exact location of the shed in 1775 has not been determined. The current research has not found any evidence to refute Mr. Carroll's conclusion, and the evidence on site does indicate that the shed was built prior to 1775. Unfortunately, further research has not made any progress on the exact location of the shed during the occupancy of Elisha Jones.

The current research, supported by previous reports, does indicate that the current house was owned and occupied by Elisha Jones on April 19, 1775, and that the shed was also standing on the Jones site at the time. The legend of the bullet hole, while not proved or disproved, will most likely remain a part of Concord's folklore and among the stories about the beginning of the American Revolutionary War.

Recommended Treatment

The treatment for the Elisha Jones House and Shed as determined in the general management plan for Minute Man NHP is *preservation*. In 1973 the park determined that there was insufficient evidence to restore the Elisha Jones House to its 18th- century configuration. The concurrent investigation of the Elisha Jones Shed did determine that a portion of the 18th- century structure was extant, and that a restoration might be plausible. It was ultimately determined, however, that the site and structures would be best served through preservation of the structures and the retention of the 1865 John Keyes- period elements.

The current research did not uncover additional evidence that would allow for the restoration and interpretation of the site to the 18th century. The research confirmed the previous determination that elements of the shed do survive from the 18th century. However, there is still insufficient evidence about the location of the shed in the 18th century, as well as insufficient evidence to restore the house to that period. Therefore the recommendation is to continue the preservation of both the Elisha Jones House and Shed.

Future projects that would obscure, damage, or destroy the character-defining features of the Elisha Jones House and Shed should be carefully considered, and efforts should be taken to minimize the impact of such projects on the buildings. The removal of hazardous lead materials would likely damage historic building fabric and character, and should not be undertaken on the house or shed. Repainting should include the removal of damaged or deteriorated paint to the next sound layer, using the gentlest method possible (hand-scraping and hand-sanding), and then application of new paints.⁶ Lead hazards can be reduced by careful preparation of the surfaces and application of new paint finishes.

It is further recommended that any work that would involve the removal of building materials or the opening of concealed spaces should be thoroughly documented and investigated by an architectural conservator or historical architect. Such opportunities may provide additional information about the house and/or shed, and might aid in the interpretation of the site.

In addition to the Elisha Jones House and Shed, the List of Classified Structures (LCS) includes the Elisha Jones Area Walls (LCS # 040195), the Elisha Jones Retaining Walls (LCS # 040196), the Elisha Jones Well Head (LCS # 040197), and the Keyes Barn Foundation at Elisha Jones House (Shadow file # 498261). All of these resources, with the exception of the barn foundation, are listed in the LCS as contributing resources (see the subsequent section “List of Classified Structures”). The park should continue to retain and preserve these features as integral parts of the Elisha Jones site. As with the Elisha Jones House and Shed, any projects that would obscure, damage, or destroy the character-defining features of these elements should be carefully considered, and efforts should be taken to minimize the impact of such projects on the resources.

⁶ NPS website: URL : http://www.cr.nps.gov/hps/tps/stanguide/preserve/preserve_wood.htm.

ADMINISTRATIVE DATA

Location of Site

The Elisha Jones House is located at 242 Monument Street, Concord, MA. The Elisha Jones House and Shed are within the North Bridge Unit of the Minute Man NHP, which is approximately 16 miles northwest of Boston, MA. The property is situated on the east side of Monument Street, north of Concord Center and southeast of the North Bridge.

National Register of Historic Places

Minute Man NHP – located in Concord, Lexington, and Lincoln, Massachusetts – was initially listed on the National Register of Historic Places in October 1966 (fig. 1). The designation at that time did not include a list of contributing and noncontributing resources for the park. A more comprehensive nomination for the National Register was officially accepted by the Keeper of the Register on December 2, 2002; additional documentation for the National Register was accepted on October 25, 2006.

Minute Man NHP is comprised of three units that contain 105 contributing resources for the National Register.⁷ The period of significance is defined as circa 1655 to 1959, with particularly important dates of April 19, 1775, and September 1, 1959 (the dates of the battle and the formation of the park, respectively). The National Register identifies the Elisha Jones House (NR District Map No. 28) and the Elisha Jones Site (NR District Map No. 29) as resources within the North Bridge Unit (fig. 2). The North Bridge Unit is located one-half mile north of Concord Center, and encompasses a section of the Concord River and the North Bridge, as well as the Muster Field and numerous resources in the area. The buildings on the Elisha Jones Site were most likely constructed in the 18th century, and so were present during the battle at the North Bridge on April 19, 1775. The close proximity of the property to the North Bridge meant that the occupants of the property witnessed the events of that day. The site has also been recognized for the legend of the bullet hole that was retold and popularized around the centennial of the battle.⁸

The Elisha Jones House and the Elisha Jones Site are listed in the National Register of Historic Places as contributing resources to Minute Man NHP.

⁷ Supplemental Form *National Register of Historic Places –Minute Man National Historical Park* (Minute Man NHP, National Park Service, U.S. Department of the Interior, accepted December 2, 2002), section 5, p. 1.

⁸ Harrington et al., *National Register of Historic Places –Minute Man National Historical Park*, section 7, pp. 1 and 9.

List of Classified Structures

The Elisha Jones Site includes six LCS resources: the Elisha Jones House (LCS # 000924, fig. 3), Elisha Jones Shed (LCS # 040240, fig. 4), Elisha Jones Area Walls (LCS # 040195), Elisha Jones Retaining Walls (LCS # 040196), Elisha Jones Well Head (LCS # 040197, fig. 5), and Keyes Barn Foundation at Elisha Jones House (Shadow LCS # 498261, fig. 6). All of these resources, with the exception of the barn foundation, are listed in the LCS as contributing resources. The following is selected LCS information for the Elisha Jones House and Shed, which are the primary subjects of this HSR.

Elisha Jones House:

Preferred Structure Name: Elisha Jones House

Structure Number: 5- 125- A

Other Structure Names:
Bullet Hole House
Map no. 28
Judge John Shepard Keyes House

LSC ID: 000924

National Register Status: Entered – Documented

National Register Date: 11/29/2002

Significance Level: Contributing

Short Significance Description: Associated with Minute Man Elisha Jones, its Revolution- era owner. Grounds have archeological potential.

Long Significance Description: The Elisha Jones House named for local blacksmith and militiaman is located at 242 Monument Street across from the North Bridge. Commonly called the “Bullet Hole House,” because reportedly a bullet fired by a retreating British soldier during the conflict, lodged in the shed adjacent to the house. It is believed that the building was constructed in the early eighteenth century. The appearance of the house today dates from the tenure of Judge John Shepard Keyes, who purchased the house in 1863, and undertook a major remodeling carefully preserving the “bullet hole” and perpetuating the story of its origin. The Elisha Jones House is specifically mentioned in the National Register documentation in Section 7, page 11 and Section 8, page 14.⁹

⁹*List of Classified Structures- Minute Man National Historical Park* (NPS website <http://www.hscl.cr.nps.gov/reports/details.asp?REPORTID=57040&RECORDNO=102>.

Elisha Jones Shed:

Preferred Structure Name:	Elisha Jones Shed
Structure Number:	5- 125- B
Other Structure Names:	Map no. 28 Elisha Jones Carriage House
LSC ID:	040240
National Register Status:	Entered – Documented
National Register Date:	11/29/2002
Significance Level:	Contributing
Short Significance Description:	Though altered the Elisha Jones Shed was part of the 1775 historic scene. It gained further significance as the alleged “Bullet Hole House” after an 1875 Harper’s Weekly magazine article about Jones and a British soldier.
Long Significance Description:	The National Register nomination specifically mentions the Elisha Jones Carriage House in Section 7, page 11 and Section 8, page 14. ¹⁰

Proposed Use

The Elisha Jones House is currently used for residential housing under a short- term lease agreement. The Project Management Information System (PMIS) statement for the HSR proposes to “develop safe, long term residential adaptive use plans with a new partner/lease (includes removal of urgent lead hazards, per risk assessment); and install fire- suppression in the near future.”¹¹ The proposed use of the Elisha Jones House as stated would continue to be residential housing, which is recommended as the most protective use for the buildings and site.

The Elisha Jones Shed, which is attached to the northeast corner of the main house, is partially used by the park and tenants as storage space, as is the lean- to attached to the northeast corner of the shed. The remainder of the building is unused. The park plans to stabilize and preserve the structure. No new use is proposed for the shed, and it will probably continue to serve as a minimal storage space for the tenants.

¹⁰ *List of Classified Structures - Minute Man National Historical Park* (NPS website <http://www.hsc1.cr.nps.gov/reports/details.asp?REPORTID=57040&RECORDNO=100>).

¹¹ PMIS Project Detail Sheet, PMIS 72878 (NPS website http://165.83.198.10/pmis_search_projectdetail.cfm).

Related Studies

The following publications identified in the Cultural Resources Management Bibliography (CRBIB) were consulted in the preparation of this report. Some of these publications provide extensive background information about the history of Minute Man NHP and the North Bridge Unit, as well as on specific buildings in the park and the cultural landscape. A reader seeking this information should consult the publications listed here.

Leland J. Abel, *Historic Structures Report, Part II: Archeological Data Section on Elisha Jones House, Minute Man National Historical Park, Concord, Massachusetts* (Concord, MA: National Park Service, U.S. Department of the Interior, 1967).

———. *Historic Structures Report, Part II (Supplement), Archeological Data Section on the Elisha Jones House, Minute Man National Historical Park, Concord, MA* (Concord, MA: National Park Service, U.S. Department of the Interior, 1967).

———. *Historic Structures Report, Part III: Completion Report, Archeological Data Section on Elisha Jones House, Mimite Man National Historical Park, Concord, Massachusetts* (Concord, MA: National Park Service, U.S. Department of the Interior, 1967).

C. Thomas Ballos, *Completion Report, Roof Repair to the Elisha Jones House, Minute Man National Historical Park, Concord, Massachusetts* (Boston, MA: Building Conservation Branch, Cultural Resources Center, North Atlantic Region, National Park Service, U.S. Department of the Interior, 1990).

Orville W. Carroll, *Historic Structure Report, Architectural Data Section, Completion Report on the Shed, Elisha Jones House, Minute Man National Historical Park* (Boston, MA: North Atlantic Regional Office, National Park Service, U.S. Department of the Interior, 1975).

———. *Historic Structures Report, Part III, Architectural Data Section on Elisha Jones House* (Washington, D.C. : National Park Service, U.S. Department of the Interior, 1967).

———. *Historic Structures Report, Part II: Architectural Data Section on the Shed- Elisha Jones House, Minute Man National Historical Park, Concord, Massachusetts* (Boston, MA: North Atlantic Regional Office, National Park Service, U.S. Department of the Interior, 1973).

———. *Historic Structure Report: Architectural Data Section, Completion Report on the Shed, Elisha Jones House, Mimute Man National Historical Park, Concord, Massachusetts* (Boston, MA: North Atlantic Regional Office, National Park Service, U.S. Department of the Interior, 1975).

———. *Specifications, Alterations, and Additions to Elisha Jones House, Minute Man National Historical Park, Concord, Massachusetts* (Washington, D.C.: National Park Service, U.S. Department of the Interior, 1966).

Deborah Dietrich-Smith, H. E. Foulds, and David Uschold, *Cultural Landscape Report for North Bridge Unit, Minute Man National Historical Park: Site History, Concord, Massachusetts* (Brookline, MA: Olmsted Center for Landscape Preservation, National Park Service, U.S. Department of the Interior, 2004).

Judith Q. Sullivan, *North Bridge, Historic Structure Report, Developmental History, North Bridge Unit, Minute Man National Historical Park* (Lowell, MA: Historic Architecture Program, Northeast Regional Office, National Park Service, U.S. Department of the Interior, 2004).

Linda A. Towle and Darcie A. MacMahon (eds.), *Archeological Collections Management at Minute Man National Historical Park, Massachusetts*, ACMP Series 4 [4 vols.] (Boston, MA: National Park Service, U.S. Department of the Interior, 1987).

Ruth R. Wheeler, *North Bridge Neighbors: History of Area B, Minute Man National Historical Park* [Draft] (Concord, MA, 1964).

Benjamin Zerbey and John F. Luzader, *Elisha Jones or “Bullet Hole House,” Minuteman National Historical Park, Historic Structures Report, Parts I and II* (Concord, MA: National Park Service, U.S. Department of the Interior, 1968).

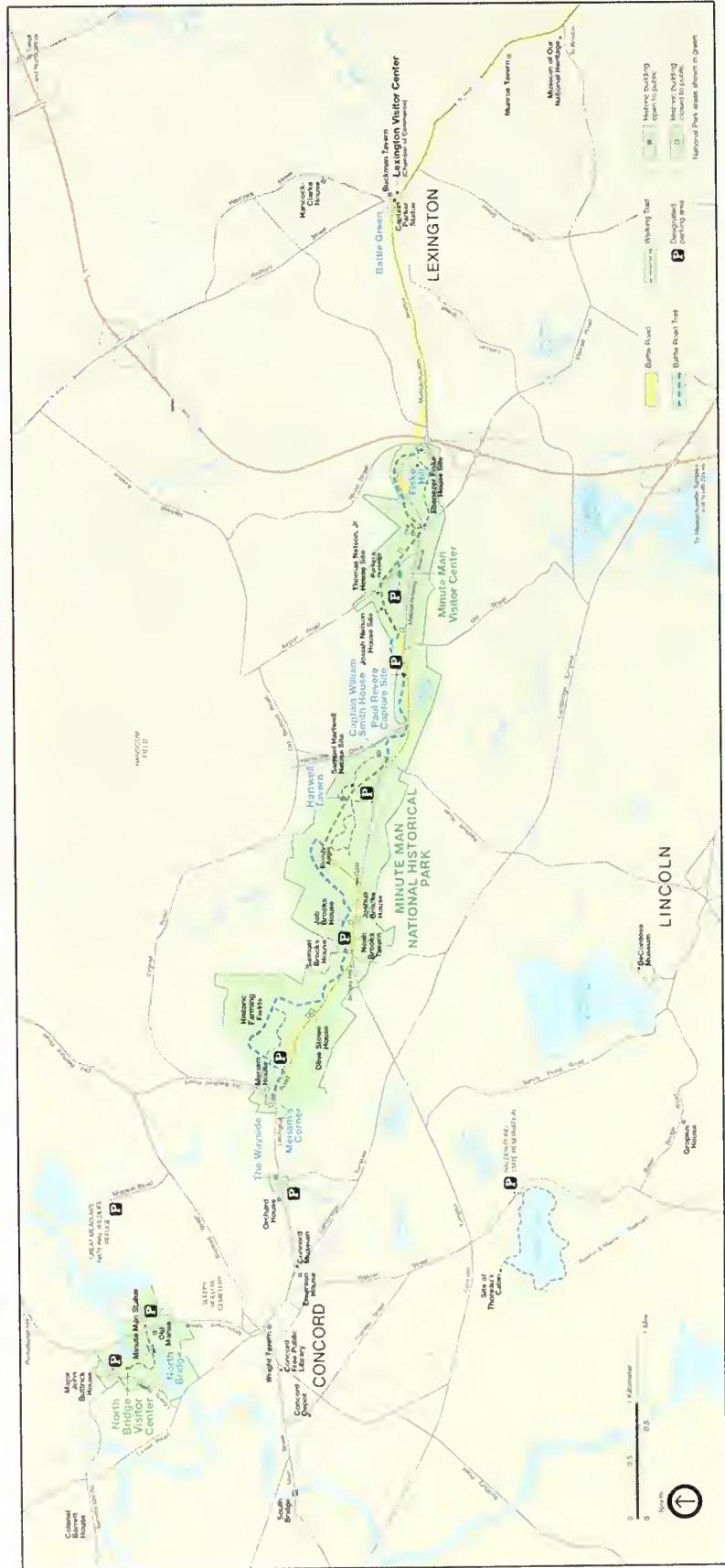


Figure 1. Minute Man National Historical Park, Site Plan (2002).

Figure 2. North Bridge Unit of Minute Man NHP (August 1989).

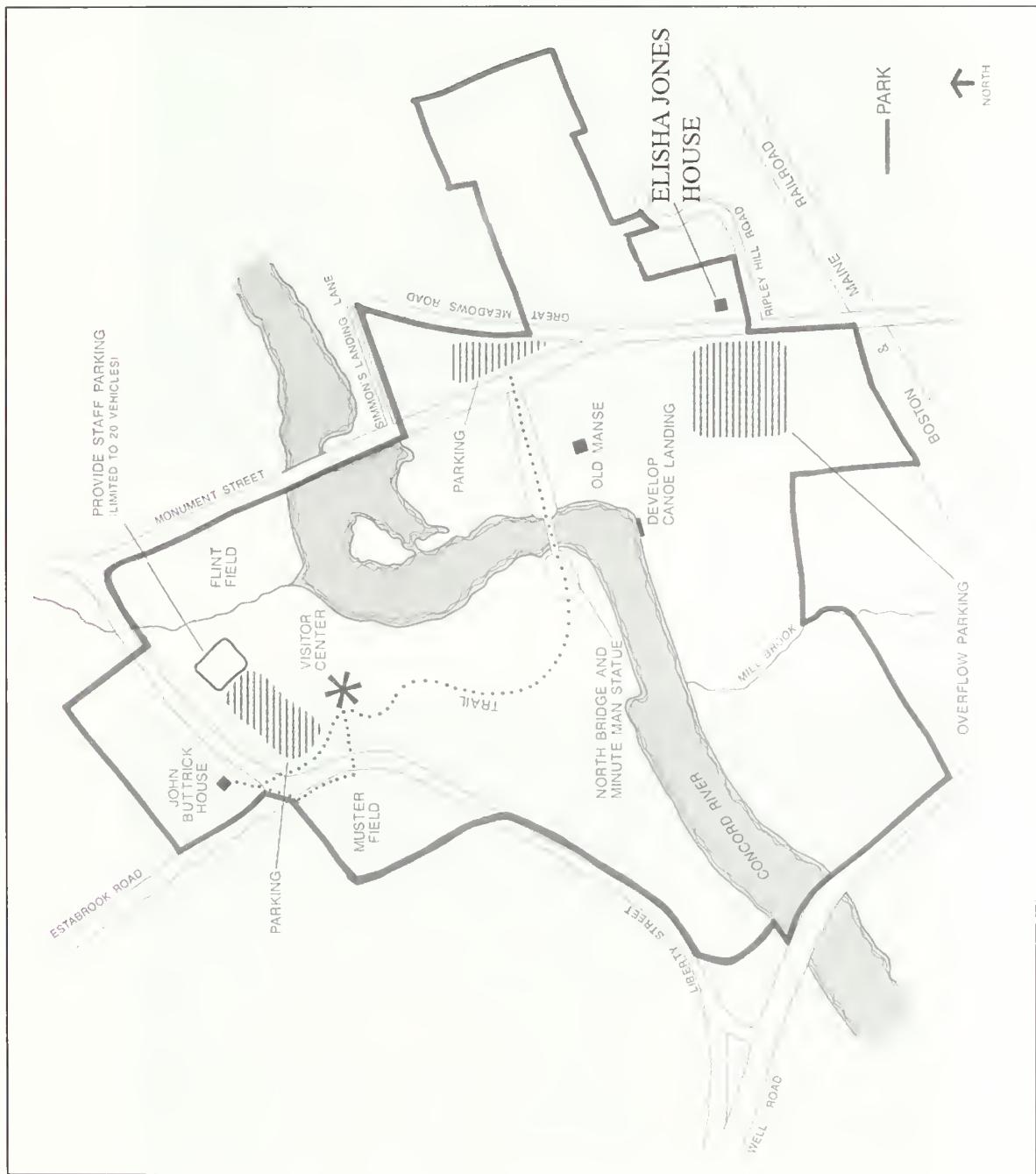




Figure 3. Elisha Jones House: West elevation.



Figure 4. Elisha Jones Shed: West elevation.



Figure 5. Elisha Jones Well Head.



Figure 6. Keyes Barn foundation at Elisha Jones House.

PART 1.

DEVELOPMENTAL HISTORY

HISTORICAL CONTEXT

Introduction

The story of the Elisha Jones House and its occupants combines the rich history of Concord, Massachusetts, with local lore. The house has stood on the east side of Monument Street for more than 230 years, and is one of the many landmarks within the Minute Man National Historical Park. The area is steeped in the history of the Revolutionary War, and the house occupies a site along the path of the British retreat on April 19, 1775.

The legend of “The Bullet- Hole House” has existed from at least the mid 1800s, and was purportedly part of Jones family lore since April 19, 1775 (see the subsequent section “The Legend of the Bullet Hole House”). According to the account retold by John Shepard Keyes, during the battle at the North Bridge in Concord, Elisha Jones remained at his house protecting his family and some stores of the Provincial Congress entrusted to him. As the British retreated from the North Bridge, Elisha Jones stood watching from the doorway of his shed. One of the British Rear Guard allegedly did not like Jones’s look and took a shot at him. The shot pierced the side of the shed to the right of the doorway. The hole made in the side of the shed can still be seen today.¹

Elisha Jones was a blacksmith and member of the local militia living in Concord in 1775. He owned property on both sides of Monument Street (then called Groton Road), and his house was located on the east side of the street. The shed that was pierced by the British shot was located on the Jones property, but the exact site has been the subject of much conjecture.

A number of publications have explored the history of the site, as well as that of the building. John Shepard Keyes, an important and influential owner of the property, wrote extensively about the building, including a booklet published by the Concord Antiquarian Society, an unpublished typescript, and numerous entries in his unpublished autobiography and diaries. Previous historic structure reports on both the house and the shed document the early history of the site and the buildings. The following sections review the ownership of the property and the development of Monument Street.

Elisha Jones Property Ownership

Previous research included deed and probate examination, as well as review of publications on the history of Concord, Massachusetts. The current research built upon much of the prior research and investigation to confirm evidence and provide additional information. The most

¹ John S. Keyes, *Story of an Old House* (Concord, MA: Patriot Press, for the Concord Antiquarian Society, 1901), p. 11.

efficient and logical manner to determine the chain of title for a property is to work from the most recent documents backwards; that is, working from what we know, to what may be determined by research. Not only are the most recent owners and occupants more easily detected, but often the records will contain more information about the residents and the property. In the case of the Elisha Jones House, the deeds and house were clearly traced back to John Shepard Keyes, and before him to Nathan Barrett, James Jones, Elisha Jones, and Thomas Jones. The deed research further traced the ownership of the property to John Smedley the original owner. However, both the physical and the documentary research could not conclusively determine whether any of the buildings currently on the site predate the Jones family ownership. The following sections of this historic structure report will review the ownership of the property and consider the location of buildings on the site.

Smedley Ownership

John Shepard Keyes, who purchased the Elisha Jones house and property in 1863, traced the property's ownership back to John Smedley. John Keyes wrote in *Story of an Old House* that John Smedley may have come from Matlock in Derbyshire, England. He also noted that Smedley received land – including a 10-acre house lot – in the North Quarter of Concord in the first division of land of the town. John Keyes concluded that this house lot was the same lot, or a portion thereof, that was owned and occupied by Elisha Jones in 1775.²

The first historic structure report on the Elisha Jones house and research notes in the Minute Man NHP archives confirmed that John Smedley had owned the property in question, as well as several other lots in Concord. The current investigation of town records and county deeds supported the previous research. The records of the Middlesex County Registry of Deeds included a record of land owned by John Smedley, a portion of which was transcribed as follows:

John Smedley his Land
2.2.1663

His House lot ten acres more or less, bounded by John Jones on ye South, Old Mill- brook on ye West, James Blood on ye North, Humphrey Barrett on ye East.

Four acres more or less, upland and swamp, bounded with Humphrey Barrett on ye South, the highway on ye West, Humphrey Barrett and John Jones on ye North, Nathaniel Ball on ye East.³

A similar description of John Smedley's land was recorded in the Concord town records in October 1666.⁴

² Keyes, *Story of an Old House*, pp. 7-11.

³ Middlesex Registry of Deeds, Deed Book 10, Page 57 [partial transcript] (recorded July 21, 1687). Concord Town Records, Vol. I, p. 179a (recorded October 26, 1666). The record of land in the deed book lists of 14 lots owned by John Smedley from both the first and second divisions of land, which totaled 522 acres.

⁴ Concord Town Records, Vol. I, p. 179a – 180b.

Concord town records indicate that John Smedley was a man of some standing in the town. He was involved in the affairs of Concord's meetinghouse, and was assigned to various committees related to the meetinghouse and other town activities.⁵ John Keyes also noted that Smedley was a Deputy to the General Court in 1667 and 1670.⁶

It appears to have been common practice for men living in certain sections of a town to be responsible for the roads in that area. In 1654 John Smedley was selected to a committee of nine men to hear and settle debate over expenses for bridges and highways.⁷ The town records also show that John Smedley and Thomas Bateman were the representatives for the North Quarter of Concord, charged with maintaining roadways and bridges. The record notes that their tasks were as follows:

To make and maintain all highways from the training place to the great river with the bridge, and all that is to be done North of said thereof.⁸

The town records also recorded that John Smedley and Humphrey Barrett were to "make or mend a cartway upon the Riverbank," and to receive pay from the abutting owners according to the value of their properties.⁹ Smedley was also part of the committee that laid out the road from Concord to Groton in the 17th century, which coincided with the above- mentioned duties.¹⁰

The town records indicated that John Smedley had built his house in the North Quarter of Concord by 1654. The bounds and abutters of the 10- acre house lot listed in the deed substantiate the earlier conclusions that the property owned by Elisha Jones was part of John Smedley's 17th- century holdings.¹¹

The documents reviewed indicated that John Smedley died between 1687 and 1692.¹² No probate records or deeds were found to indicate how he wanted his estate distributed, but later deeds to the property indicate that John Smedley, Jr., inherited the property from his father.

⁵ Concord Town Records, Vol. I, pp. 121a and 160a.

⁶ Keyes, *Story of an Old House*, p. 7.

⁷ Concord Town Records, Vol. I, p. 165a, Jan. 7, 1654.

⁸ Concord Town Records, Vol. I, p. 165b – 166b, Jan. 9, 1654.

⁹ Concord Town Records, Vol. II, part 2, p. 229b – 230a, March 9, 1669.

¹⁰ Charles H. Walcott, "Concord Roads." Concord Free Public Library, Special Collections, p. 44 – 44c.

¹¹ The abutters named in this deed and subsequent deeds have been the subject of previous research and were not extensively researched for this report. Concord town records and tax records, as well as several secondary sources, support the findings of the previous research regarding the abutters of this property.

¹² John Smedley, Sr., deeded a parcel of land to John Baker in 1687. When the deed was recorded in 1692 it was witnessed by John Smedley, Jr., for his father, which indicated that Smedley Sr. had died in the interim. Previous research suggested that John Smedley, Sr., died ca. 1675. However, his name was mentioned in Concord town records in 1676 and 1680 and in the above- mentioned deed, all of which indicated that he lived in Concord until at least 1687. During the current research a crude gravestone found in the Old Hill Burial Ground was inscribed with "HERE LYS THE BODY OF JON SMEDLY died..." The lower section of the stone was covered by earth and not legible.

The town records indicated that John Smedley, Jr., was an active member of the town. Like his father, he was appointed to carry out some of Concord's official business. In 1696 he was appointed to the office of tithingmen, and records indicated that he held that office again in 1700, 1701, and 1703.¹³ John Smedley, Jr., was also appointed to the office of fence viewers for the town in 1699.¹⁴

Of the documents reviewed, the first that indicated that John Smedley, Jr., was the owner of John Smedley, Sr.'s property was a deed of land from Smedley, Jr., to his daughter Sarah and his son-in-law Ebenezer Hartwell. The deed of November 1695 granted several parcels of land to Sarah and Ebenezer, which included the following description of the house lot:

...The Lands & housing here after expressed, all Scittuate lying and being within the Limitts of Concord aforesaid, vizt the one halfe of my house Lott above the way on that Side next (to) William Wilsons Lott, and the one halfe of my Lott on the Lower Side the way, but not to be divided, as also that End of the dwelling house next to William Wilsons house, Two Lower rooms and one Chamber, as also the little house on the backside with the Cellar under it, and one halfe of the Barn.¹⁵

The mention of William Wilson in the deed was useful in establishing the location of the lot. William Wilson was the son-in-law of James Blood, Jr., and he inherited Blood's land, which abutted the Smedley lot, in 1690.¹⁶ The description of the dwelling – or rather, half of the dwelling – suggests that the house on the lot had at least four lower rooms and two or more chambers; the “little house” may refer to a lean-to attached to the main house. Also clearly mentioned was a barn. Since the Wilson lot was north of the Smedley, the deed granted Sarah and Ebenezer Hartwell the use of the north end of the dwelling. Later documents for the site indicate that the buildings during the 17th and early 18th centuries were on the west side of the road (see the subsequent section, “Hartwell Ownership”).

Of the documents reviewed, the earliest tax records for that section of Concord – dated August 20, 1712 – listed “Lt. William Wilson, John Smedley, Ebenezer Hartwell, John Hartwell Jr., Samuel Jones, Humphrey Barrett....”¹⁷ The list indicated that John Smedley, Jr., lived in the north end of the house, and that Ebenezer and Sarah Hartwell lived in the south half, with their eldest son John. This information contradicted the 1695 deed, and may not be reliable for determining which family occupied what portion of the house. However, it does support the evidence that the Smedleys and Hartwells were living in the same dwelling.

That arrangement apparently continued for several years, but by 1717 John Smedley, Jr., was the only owner listed for that property.¹⁸ There was an Ebenezer Hartwell listed in a different area of the northern section of Concord in 1717. Hartwell had received several parcels of land from

¹³ Concord Town Records, Vol. II, pp. 6a- 6b; 46b; and part 2, pp. 296 and 716.

¹⁴ Concord Town Records, Vol. II, p. 18.

¹⁵ Middlesex Registry of Deeds, Deed Book 12, Page 655 (partial transcript); Nov. 11, 1695; recorded March 6, 1700.

¹⁶ Benjamin Zerbey and John F. Luzader, *Elisha Jones or “Bullet Hole House,” Minuteman National Historical Park, Historic Structures Report, Parts I and II* (Concord, MA: National Park Service, U.S. Department of the Interior, 1968), Part II, p. 3.

¹⁷ Town of Concord, tax records August 12, 1712. Concord Free Public Library, Special Collections, Microfilm.

¹⁸ Town of Concord, tax records 1717.

his father- in- law, and had perhaps built on one of those lots. John Smedley, Jr., and his wife Sarah apparently remained in the house until his death on February 6, 1717.¹⁹

John Smedley, Jr.'s probate listed as his heirs his wife Sarah together with his three sons- in- law: Ebenezer Hartwell, on behalf of his wife Sarah; James Davis, on behalf of his wife Anne; and Daniel Shepard, on behalf of his wife Mary. The probate gave Sarah certain dower rights to his property, but apparently the home lot and buildings were willed to Ebenezer Hartwell and Daniel Shepard. Portions of the probate were transcribed as follows:

...5thly she shall have ye free use of ye southwesterly end of ye dwelling house that belongd to ye deceasd during life and an Interest in ye barn to put stuffer in if she shall need ye same, 6ly she shall have the use of her third in ye home lot on both sides ye bay road, not yet disposed of, as also during life ye free use of her thirds in ye five acres of meadow in ye great meadow. Finally she shall have the one half of ye remaining part of ye movable estate that said Jon Smedley dyed possesd of both with out doors and with in. That is to say after ye just debts are paid and funeral charges are defrayed, to be at her own free disposal. Nextly it is agreed upon examination of what the above written Ebenezer Hartwell hath already received that he hath the full of his proportion in said estate of ye deceased in time of life. Nextly it is agreed that said James Davis shall have all ye lands that his father in law Jon Smedley gave him or his wife cleare, excepting the two parcels of land comprehended in one deed ... Daniel Shepard shall have all his land cleard with out third right demanded that ye deceased gave deed unto him in time of life, also shall have the five acres of meadow on ye upper end of ye Great Meadow and that part of ye homelot on both sides of Bay Road that was not disposed of by ye deceased in time of life with ye buildings there to belonging excepting what is agreed upon above for ye widow both as to buildings belonging and her thirds in the said homelot....²⁰

As indicated by the probate and the previously cited deed, Ebenezer Hartwell and his wife Sarah owned half of John Smedley, Jr.'s house and house lot in 1718, but had apparently moved out of the house by 1717. The probate indicated that Daniel Shepard received the other half of the dwelling, and that his mother- in- law was given free use of the southwesterly end of the dwelling while she was alive. James Davis received some land but no interest in the house or lot. Between 1700 and 1714 John Smedley, Jr., deeded several parcels of land to his three sons- in- law, but Ebenezer Hartwell was the only recipient of portions of the house lot and buildings thereon.²¹ The probate and deed information indicated that John Smedley, Jr., gave an interest in the property that would become the Elisha Jones house site to both Ebenezer Hartwell and Daniel Shepard.

¹⁹ Concord, Massachusetts, *Births, Deaths, and Marriages, 1635 – 1850* (Boston, MA: Beacon Press, 1891).

²⁰ Middlesex County Probate Records, John Smedley, #20542, May 8, 1718. The probate of John Smedley, Jr., stated that the house lot was on "bay road" which was traditionally used for the road from Concord to Boston (the bay). The road named in the probate conflicts with the location of the Smedley property on Monument Street (Groton Road). However, the description of the land of John Smedley, Sr., and later probate and deed records for the same land, as well as the research of 19th - century historians Charles Walcott and Edward Jarvis, all indicated that the Smedley property included a portion of what later became the Elisha Jones Site.

²¹ Middlesex Registry of Deeds, Grantors Index.

The tax records for the Town of Concord indicate that Sarah Smedley (also referred to as “widow Smedley”) continued to live at the property until 1724. Sarah Smedley died in 1726, and may have remained at the house but not appeared on the tax records. During that same period when the widow occupied the south end of the house, the other half of the house seemed to have had several owners and occupants. As indicated by the probate, Daniel Shepard was to receive the other half of the house lot and dwelling. Since Hartwell had already moved out, Shepard apparently moved into the north end of the house. (He may have already been living there without being listed on the tax rolls.) The January 8, 1718, tax list indicated that Daniel Shepard was living in the north end and Sarah Smedley widow was living in the south end.²² But by 1719, Shepard had sold his half of the property to Jonathan Hartwell.

Hartwell Ownership

Daniel Shepard deeded his half of the house lot and buildings to Jonathan Hartwell in July 1719. Similar to previous records, the deed expressly said that the land was that of John Smedley; however, this deed was the first to clearly indicate that the house was on the west side of the road. Portions of the deed were worded as follows:

...assigns forever several parcels of land and meadow together with buildings standing thereon ...full half of the house lot which was John Smedleys late of Concord deceased, both for quantity and quality, being yet undivided and lying on the Westerly side of Country Road, and is bounded East by the said country road, south by Samuil (sic) Jones, West by the old Brook running from Capt. Minotts Mill into the River, North by William Wilson, alias Sam Wilson which bounds contains the whole on that side of the road as is undivided. Also five acres more or less belonging to said House Lott lying on the easterly side of said road and is bounded south by Sam Jones, West by said Country Road, north by Ebenezer Hartwell, East by Joseph Barrett ...Together with it Buildings standing on the first mentioned (parcel) of said house lot, namely two southwesterly lower rooms and so to top of the house which was the said late John Smedleys, as also the chamber over the lodging room of said dwelling house commonly called the Parlour, the said Parlour below belonging to Ebenezer Hartwell. Also all of the back leanto belonging to said house in full; also the highest barn on said lott together with the cowhouse adjoining next to the Barn quite so far as to Ebenezer Hartwells only end of said Barn....²³

The deed not only identified the property as formerly belonging to John Smedley, but also described the parcels on either side of the road, and gave a description of the abutters which matched the original description of Smedley’s land from 1663.²⁴ The deed also lists Ebenezer Hartwell as the northern abutter of the house lot on the east side of the road, as well as the other

²² Town of Concord, tax records, January 1, 1718.

²³ Middlesex Registry of Deeds, Deed Book 19, Pages 402- 403 [partial transcript] (dated Feb. 18, 1718, recorded July 14, 1719).

²⁴ The property of the Jones and Barrett families remained in the same family name, and the mill brook remained constant. Previous research determined that William Wilson inherited the Blood property from his father-in-law, and so was the abutter to the north (see footnote 16).

owner of the house and owner of half the barn, all of which were deeded to him by John Smedley in 1695. However, as previously discussed, tax records indicated that Ebenezer Hartwell was living in a different location from 1717 onward.

Once again, however, the tax records appeared to contradict the wording of the deed. In 1719, 1720, and 1721, Sarah Smedley was listed after Jonathan Hartwell and as the abutter of Samuel Jones to the south.²⁵ Apparently the widow's use of the south end of the house was dictated by the will of John Smedley, Jr. As indicated by the documents, Jonathan Hartwell lived in the north half for at least three years.

Ebenezer Hartwell, Jr., became the sole owner of the property when both Jonathan Hartwell and Ebenezer Hartwell, Sr., deeded their half interests in the property to him in 1721. Both deeds contained the same language that had been previously used, and leave no doubt that Ebenezer Hartwell received the property that had formerly belonged to John Smedley. The description of the buildings also matches the descriptions from 1695 and 1718.²⁶ The property owned by Ebenezer Hartwell, Jr., in 1721 was divided by the "country road," and had a dwelling and a barn on the west side of the road.

As previously discussed, the tax records indicated that Sarah Smedley remained in the house until 1724. In the tax records from 1722 and 1723, Ebenezer Hartwell, Jr., was listed as the other owner and presumably the occupant of the property.²⁷

Ebenezer Hartwell, Jr., owned the property until May 1724, when he sold it to Samuel Jones for 210 pounds. The property would remain in the Jones family for more than a century, and was owned by Elisha Jones on April 19, 1775.

Jones Ownership

Samuel and Thomas Jones

According to Concord historian Lemuel Shattuck, the Jones family had been residing in Concord since the 1650s.²⁸ The description of John Smedley's land in 1663 (previously cited) listed John Jones as the southern abutter. The Jones property in Concord, commonly called the Jones Farm, was inherited by Samuel Jones, Sr., who was apparently residing in both Concord and Cambridge. Through two separate deeds in 1715 and 1717, Samuel Jones, Sr., deeded Samuel Jones, Jr., his land in Concord, which included "the Jones Farm formerly belonging to John Jones my honored father."²⁹ Samuel Jones was consistently listed as the taxpayer and

²⁵ Town of Concord, tax records 1719, 1720, 1721.

²⁶ Middlesex Registry of Deeds, Deed Book 22, Page 462: Jonathan Hartwell to Ebenezer Hartwell, Jr. (dated February 13, 1721; recorded January 9, 1723). Deed Book 22, Page 469: Ebenezer Hartwell to his son Ebenezer Hartwell, Jr. (dated February 1721, recorded January 9, 1723).

²⁷ Town of Concord, tax records 1722 and 1723.

²⁸ Lemuel Shattuck, *History of Concord* (Boston, MA: Russell, Odiorne & Co., 1835), pp. 376 – 377.

²⁹ "Jones House Area History" (draft); research directed by Robert Ronsheim. MIMA Archives, Historical Files, p. 12.

property owner south of the Smedley- Hartwell lot through the early 18th century.³⁰ On May 18, 1724, Samuel Jones bought the former Smedley property from Ebenezer Hartwell, Jr. The following 1724 description of the property closely matched the description of John Smedley's land in 1663, and leaves no doubt that this was the same piece of property.

... that house lott which did formerly belong unto John Smedley late of Concord deceased together with all the housing and fencing which is thereon situate lying and being within the bounds and limits of Concord aforesaid and in the northerly part thereof the Country Road running through said lott which containeth ten acres be the same more or less and is bounded as followeth vizt. Bounded northerly by the land of Capt. William Wilson alias Samuel Wilson, easterly by land of Joseph Barrett by a ditch southerly by the land of the above said Samuel Jones his house lott westerly it boundeth by the old Mill Brook which runneth from Capt. James Minotts mill into Concord Great River ... together with all the buildings fencing timber³¹

The Concord tax records dated August 31, 1724, which listed William Wilson, Samuel Wilson, Samuel Jones, and Joseph Barrett in that order, confirmed that Jones owned the former Smedley lot as well as the Jones Farm property.³² Similarly, the tax records from 1728 through 1732 list only Samuel Jones as the tax payer for the land between the Wilson and the Barrett properties.³³ Thus, the subject property was part of the larger Jones Farm through 1732. As previously mentioned, the widow Smedley may have stayed there until her death in 1726, or she may have moved out when Samuel Jones purchased the property. Whether the dwellings and other buildings on the former Smedley property were used by Samuel Jones during that period was not evident from the documentation reviewed.

In 1733 and 1735 Thomas Jones was listed with Samuel Jones as a taxpayer in the North Quarter of Concord.³⁴ In both cases, Thomas was listed between Samuel and Joseph Barrett, the southern abutter. Thomas's position on the tax record indicated that he was either occupying the same dwelling as Samuel, or that Samuel was living in the former Smedley house to the north. Since later tax records continue to indicate that Samuel Jones occupied the original Jones farm, south of the Smedley lot, it seems most likely that Thomas and Samuel were living in the same dwelling in 1733 and 1735.

In 1740 the tax record listed the residents in the North Quarter of Concords as "...Capt. William Wilson, Elisabeth Wilson wid[ow], Thomas Jones, Samuel Jones, Capt. Joseph Barrett...."³⁵ In this case, Thomas Jones is the northern abutter to Samuel Jones, and the amount of taxes due indicated that they had comparable real estate holdings. The tax records suggested that by 1740

³⁰ Town of Concord, tax records 1724 through 1732.

³¹ Middlesex Registry of Deeds, Deed Book 24, Pages 381- 382: Ebenezer Hartwell to Samuel Jones, yeoman (dated May 18, 1724; recorded May 17, 1725).

³² Town of Concord, tax records August 31, 1724.

³³ Town of Concord, tax records 1728 through 1732. The tax list from 1725 and 1726 listed Thomas Jones after Samuel and before Joseph Barrett; this indicated that Thomas was living at the Jones Farm at the time and most likely in his father's house. Thomas was not on the list from 1728 – 1732. In 1732 Samuel Jones, Jr. (2) was also listed with Samuel Jones, but had no real estate taxes, which indicated that Samuel Jones, Jr., was living with his father at the farm.

³⁴ Town of Concord, tax records 1733 and 1735.

³⁵ Town of Concord, tax records 1740.

Thomas Jones was living on the former Smedley- Hartwell property. This evidence was supported by the dower of Elizabeth Wilson from 1738, which listed Thomas Jones as the southern abutter.³⁶

Samuel Jones's probate, written in 1753, listed Thomas Jones as the northern abutter to the Jones house lot. By that same will Thomas was given Samuel Jones's dwelling house, barn, and adjoining land, as well as a parcel on the west side of the "Country Road."³⁷ All of this indicated that Thomas Jones was still occupying the former Smedley property, and that he would inherit the Jones Farm upon his father's death.

The documentation reviewed does not describe any dwellings or other buildings on the property owned by Thomas Jones. John Shepard Keyes believed that the Elisha Jones House was erected on the east side of Monument Street by Samuel Jones as a wedding present for Thomas Jones, who was married in 1727. John Keyes further speculated that the house built on the east side of the road was the former Smedley house, which had either been moved from the west side of the road or dismantled and rebuilt by the Joneses (see Monument Street).³⁸ However, there is no evidence to indicate that Thomas was living on the property prior to 1738. Keyes did record what he found when he renovated the Elisha Jones House in 1865, but the remodeling was so extensive that little physical evidence was left for the current research to determine the validity of his conjectures as to the origin and date of the house. However, based on what Keyes recorded and the little extant evidence, it is apparent that Thomas Jones had built a house on the former Smedley lot circa 1740, and that the house was later inherited by his son Elisha Jones (see the subsequent section "Chronology of Development and Use").

Tax records and probate documents indicated that Thomas Jones continued to live on the former Smedley property even after he inherited the remainder of the Jones Farm. The most reliable evidence for this was the probate of Thomas Jones. Thomas's will, dated May 12, 1774, included the following bequests:

I give and bequeath to Thomas Jones my eldest son and to his heirs and assigns forever the buildings and land hereafter described. Viz: The remaining part of the dwelling house wherein he now dwells with the remaining part of the barn thereto belonging with the remaining part of the land whereon said buildings stand and the hogg pasture there to adjoining. The whole lott contains about one acre be the same more or less together with the one half of the well there to belonging the other half of said buildings well and land I have hereto fore given him a deed of;...

I give and bequeath to Ruth Jones my youngest daughter and to her heirs and assigns one full third of my within doors movables... and My will further is that my said daughter Ruth have free liberty to dwell with her mother in the Southerly end of my dwelling house and providing my said daughter Ruth should live a single life after my wives decease or maridge then it is my will she improve the whole of that part until the said Ruth decease or maridge....

³⁶ "Jones House Area History," p. 15. See also Samuel Wilson 1738 probate #25179.

³⁷ Middlesex County Probate Records, Samuel Jones #12926, February 27, 1753.

³⁸ Keyes, *Story of an Old House*, p. 6. Also see Keyes, "Houses in Concord in 1885," annotated by Adams Tolman, p. 39; Concord Free Public Library, Special Collections. Also see Keyes, "Autobiography," 1821- 1866, p. 227; Concord Free Public Library, Special Collections.

I give and bequeath to Mary Jones my dearly beloved wife the use and improvement of the one half of my within doors movables so long as she lives together with the bequests and privileges hereafter enumerated so long as she remains my widow: viz. the use and improvement with my daughter Ruth of the Southerly part of My dwelling house with the cellar under the same....

I give and bequeath to Elisha Jones my fourth and youngest son and to his heirs and assigns forever the remainder of my whole estate both real and personal where ever the same may be found not hereto fore nor by this my last will disposed of to come into the possession of all and every part there of at my decease excepting the southerly part of my dwelling house and to come into the possession of that also at the decease or maridge of my wife and daughter Ruth all upon condition the said Elisha or his heirs shall pay all my just debts funeral charges and all the legacys by this my last will and testament....³⁹

The bequests indicated that Thomas Jones, Jr., had already been deeded half of the Jones Farm dwelling and barn where he was living at the time, and that he would receive the other half by the will of his father. The will further stated that Thomas Jones, Sr.'s wife Mary and his youngest daughter Ruth were allowed to use the south end of his dwelling. It was further deduced that, since Elisha Jones was given all but the south end of the dwelling, and since he would also receive that upon his mother and sister's marriage or decease, Elisha Jones was living in the north end of his father's dwelling after 1774. Whether Elisha Jones was living at the house prior to his father's death in 1774 could not be determined from the documents examined. The 1771 tax records for the town of Concord listed Elisha Jones as having one shop but no dwelling house.⁴⁰ Therefore, he may have been living in either the Jones Farm dwelling with his brother Thomas, or with his father in the house he would inherit in 1774.

Elisha Jones

Elisha Jones, as his father's will indicated, was the fourth son of Thomas and Mary Jones. He was born in Concord in 1744 and died on April 4, 1810. Elisha was married to Elizabeth Farrar in 1770, and they raised six children in the Elisha Jones House on Monument Street.⁴¹

The Concord town records and tax documents indicated that Elisha Jones had a considerable estate and was active in the affairs of Concord. John Keyes wrote that Elisha Jones was a blacksmith. Elisha's grandfather Samuel; his father Thomas; his brother Thomas, Jr.; and his son James all worked as blacksmiths, and trades were often passed down through generations of the same family.⁴² According to the previously cited 1771 tax record, Elisha had a shop, but there was no indication as to what type of shop. Also, town documents record that Elisha Jones was paid for axe heads and a key for the school, which may represent items produced by a

³⁹ Middlesex County Probate Records, Thomas Jones #12951, May 12, 1774. Copy at MIMA Archives.

⁴⁰ Concord Tax List 1770, Vol. 132, p. 207, Massachusetts State Archives, Microfilm collection.

⁴¹ *Concord, Massachusetts, Births, Deaths, and Marriages, 1635 – 1850*. Also see “Jones House Area History,” Appendix.

⁴² “Jones House Area History,” p. 17.

blacksmith.⁴³ Whatever his occupation, by 1777 Elisha Jones appeared to be a resident of some wealth.

The 1777 tax records for the Town of Concord, which valued the total of Elisha Jones's real and personal estate at 1,121 pounds 8 shillings, demonstrated that he had amassed a considerable estate (Appendix A). Elisha Jones had the second- highest estate value of the 19 residents of the North Quarter listed on the same page of the tax record for that year. His real estate had the second- highest value, at 882 pounds, and he appeared to have had a substantial farming operation that included livestock and grain reserves. Also of note in the tax record was that Elisha Jones had 70 pounds of "Income by Trade" and 41 pounds of "Money & Trading Stock." That indicated Elisha Jones was involved in some trade and perhaps owned a blacksmith shop or some other type of shop. His personal estate included "Silver plate" valued at 18 shillings, which does not appear to be a significant amount, but may have been used in a small blacksmithing operation.⁴⁴ The 1780 tax records reflect a similar estate for "Lt. Elisha Jones," which included real estate valued at 1,607 pounds and a total estate value of 2,102 pounds. Again, Elisha's estate included "Stock in Trade" valued at 150 pounds and "Income" of 180 pounds (Appendix A).⁴⁵ The fact that Elisha Jones had both "Income by Trade" and "Stock in Trade" appears to be significant, since he was one of only five individuals on the list of 19 to have both listed. Stock in trade typically refers to the merchandise and equipment kept on hand and used in carrying on a business.⁴⁶ In 1780 Elisha's income and stock in trade had increased, indicating that his business was still active.

The value of Elisha Jones's real estate in the tax records of Concord indicated that he had extensive real estate holdings, and quite possibly a substantial house. Review of the 1798 Federal Direct Tax appeared to confirm that Elisha Jones had a valuable house on Monument Street. The review of that tax record by John Luzader in 1968, and a comparative analysis of neighboring tax payers, were summarized in the 1968 HSR as follows:

When the assessment was made for the 1798 tax, Elisha Jones was assessed for a dwelling house valued at \$900.00. A comparison of that assessment with others in the vicinity is informative. In two samples, one of forty- two names and another of sixty- two, the following data emerges: In the first sample, two houses were valued between \$901 and \$6,000; none between \$601 and \$900; five between \$501 and \$600; eight between \$401 and \$500; four between \$301 and \$400; ten between \$201 and \$300; and thirteen between \$101 and \$200. In the record [second] sample, ten were valued at \$1,000 or more; one (Elisha Jones' house) at \$900; one at \$700; five in [the] \$600s; six in the \$500s; eleven in the \$400s; and twenty- eight between \$101 and \$399.⁴⁷ Comparing the Elisha Jones evaluation with that [of] a house whose date is known, the Joshua Brooks house, we find that the Brooks house, built in 1780, was valued at \$850. At \$900, Elisha Jones' house was valued very high – so high as to suggest that it was not among the older houses, which would normally be valued

⁴³ Concord Town Records, Vol. V, part 2, pp. 291b and 294a.

⁴⁴ Concord Tax List 1777.

⁴⁵ Concord Tax List 1780.

⁴⁶ Merriam- Webster Dictionary (Springfield, MA: Merriam- Webster, Inc., 1997), p. 1157.

⁴⁷ Federal Direct Tax, 1798, District No. 8 in the Fifth Division, covering Acton, Concord, Carlisle, and Lincoln. Comparison of data in "Jones House Area History," footnote referencing the Zerby and Luzader HSR.

at a lower price. On the basis of this data, Elisha Jones' house was built sometime during the second half of the 18th century, or it was extensively repaired and improved near the end of the century.⁴⁸

Thus, the early tax records of Concord and the data from the 1798 Federal Direct Tax support the deed and probate information indicating that the Jones family built the dwelling house on the east side of Monument Street (see the subsequent section "Chronology of Development and Use, Historic Appearance").

Concord town records indicated that Elisha Jones was an active participant in the affairs of the town and of the North Quarter. Minutes from the town meetings demonstrate that between 1776 and 1795 he served in several positions within the town; these included Constable, Surveyor of Highways, Warden, and as part of the committee to rebuild the North Bridge.⁴⁹ The town records also reflect that Elisha and Thomas were paid for work on the "highways" and the North Bridge. Elisha Jones's proximity to the North Bridge naturally made him one of the people involved with its upkeep. From as early as 1748, petitions were made to move the North Bridge farther down the river to the location that would later become the Flint Bridge. The struggle over the location of the bridge continued for decades.⁵⁰ In 1791 Elisha Jones was on the committee to consult the selectmen of Carlisle regarding the removal of the North Bridge.⁵¹ When Concord was voting to remove the North Bridge in May 1793, Elisha Jones was apparently the foreman of the work force selected to do the job:

Eighthly to see if the Town will authorize Lt. Elisha Jones and others to remove the old North Bridge and place it over the river So as to answer for the new road laid out near Abishai Flints...⁵²

On the Eighth article voted to authorize Elisha Jones and others to remove the old North Bridge and place it over the river So as to answer for the new road laid out near Abishai Flints...⁵³

Elisha Jones was an active member of the militia at the beginning of the Revolutionary War, and later became a lieutenant in the Concord Light Infantry Company.⁵⁴ *Massachusetts Soldiers and Sailors of the Revolutionary War* lists Elisha Jones as a private in Captain Joseph Hosmer's Concord Company with service in 1776, and then as a 2nd lieutenant again with Hosmer's company in 1778, then known as the Concord Light Infantry.⁵⁵ Elisha Jones was apparently involved in the revolutionary activities in the town of Concord before his active military service. Lemuel Shattuck wrote that in March 1775, the Committees of Safety of the Provincial Congress and the citizens of Concord were preparing for the defense of the town. The activities included the dispersal of provincial stores among the citizenry in order to hide them from the British Regulars. Shattuck noted that an account of the provincial stores sent to Colonel Barrett of

⁴⁸ Zerby and Luzader, *Elisha Jones or "Bullet Hole House,"* Part II, p. 9.

⁴⁹ Concord Town Records, Vol. IV, part 3, p. 441a; Vol. V, part 1, p. 83b; Vol. V, part 3, p. 370b.

⁵⁰ Judith Q. Sullivan, *North Bridge Historic Structure Report, Developmental History* (Lowell, MA: Historic Architecture Program, National Park Service, Department of the Interior, Sept. 2003), p. 57.

⁵¹ Concord Town Records, Vol. VI, part 1, p. 15a.

⁵² Concord Town Records, Vol. VI, part 1, p. 43a.

⁵³ Concord Town Records, Vol. VI, part 1, p. 45b.

⁵⁴ Elisha Jones was listed as lieutenant in several town records and tax records.

⁵⁵ *Massachusetts Soldiers and Sailors of the Revolutionary War*, Vol. VIII (Boston, MA: Wright and Porter Printing Co., 1901).

Concord was found among “his” papers (presumably Colonel Barrett’s). According to those accounts, and Shattuck’s transcription of the same, 55 barrels of beef were stored at Thomas and Elisha Jones’s, and seven loads of salt fish comprising about 17,000 pounds were stored at Elisha Jones’s.⁵⁶ In his telling of the story of the Elisha Jones House, John Keyes refers to the same stores, most likely citing Shattuck, and elaborates saying that the stores were kept in the cellar and the shed by Elisha Jones.⁵⁷ In view of his contributions to the town and his involvement in the militia, it seems likely that Elisha Jones did keep some of the provincial stores at his property, but this has not been confirmed.

Of course, how Elisha Jones was remembered in the 19th century added to his credentials. The best-known story was that of the bullet hole, retold by John Keyes, then the owner of the Elisha Jones House, nearly a century after the alleged event on April 19, 1775. Though Keyes appeared to be the originator of the 19th - century version of the story, the story of the bullet hole has been retold in several accounts of the Battle of the North Bridge, including histories on the subject and magazine and newspaper articles (see the subsequent section, “The Legend of the Bullet Hole House”). Whether that story was true or not, the town documents and tax records indicate that Elisha Jones was an involved citizen with a considerable estate, and was most likely a prominent person among the citizenry.

When he died on April 10, 1810, Elisha Jones’s probate listed James Jones, his second son, as the heir to his real estate. Elisha Jones’s probate dated February 14, 1804, was written in the same manner as his father’s will, and it named James Jones as his executor. Elisha’s bequests included money, provisions, and care for his wife Elizabeth and his daughter Patty, as well as the “use and improvement of the Southerly end of my dwelling house with the cellar under the same,” for as long as they remained unmarried. Elisha left to James Jones the remainder of his estate not disposed of by the will. That included the house, with the exclusion of the southerly part reserved for Elizabeth and Patty.⁵⁸

James Jones

As previously mentioned, the documents reviewed indicated that James Jones worked as a blacksmith in addition to running the sizable farming operation left to him by his father. Concord historian Edward Jarvis’s recollections of the town from 1810 to 1820 noted that James Jones had a shop situated northwest of the house. Jarvis’s description of the buildings and residents of Monument Street included the following:

On the opposite side there was no building from the river to an old shop at James Jones’s where is now Judge Keyes’ carriage house barn. About

⁵⁶ Shattuck, *History of Concord*, pp. 97- 98. The papers of Colonel Barrett referenced by Shattuck were not discovered during the research for this report.

⁵⁷ Keyes, *Story of an Old House*, p. 11.

⁵⁸ Middlesex County Probate Records, Elisha Jones #12826, Feb. 14, 1804. Copy at MIMA Archives. Though Elisha Jones’s will does not expressly leave the house to James, the house was not disposed of by other parts of the will except for the southerly end, and since James received the remainder of Elisha’s estate, that would include the house and other buildings. It was also known from later documents that the house on Monument Street was the home of James Jones.

forty yards south- east of this was James Jones's house now owned and occupied by Judge Keyes.⁵⁹

John Keyes wrote that the blacksmith shop was torn down, and indicated that his barn was built in the same location.⁶⁰ Both 19th- century descriptions corroborated that James Jones had a blacksmith shop on the Elisha Jones property early in the 19th century. The existence of the former blacksmith shop in the location to which the Keyes barn was moved was confirmed through archaeological investigation in 1967.⁶¹

James Jones married Maria Foster Barrett, widow of Francis Barrett, in 1819 and lived with her and her children at the Elisha Jones property on Monument Street.⁶² John Keyes notes that Maria Jones brought "some French styles and fashions" to the house, which may have included some updates to the interior décor of the house.⁶³

In 1826 James Jones was assessed for a house, barn, shop, and sheds.⁶⁴ The 1826 Concord tax records further confirmed that James had a shop, and as the previous discussion surmised it was most likely a blacksmith shop. Further review of the tax records did not provide additional information about the type of business James Jones was involved in or the extent of his farming operation. However, James's probate inventory from 1838 did list several items that indicated he had a shop – possibly a blacksmith shop – and a small farming operation. Included in the probate were the following items, which indicated the types of buildings on the farm:

- 1 Lot of wood in the Shop
- 1 Lot of old Lumber in the Shop
- 2 Ladders at the Shop
- 1 Lot of manure in & about the Hog pen
- 1 Lot of old Lumber back side of the House
- 1 Lot manure at the end of the Barn
- 1 Lot of old Casks in the Cellar
- 1 Lot of wood in the Shed
- 1 Stove in the Sitting Room⁶⁵

The probate inventory lent additional support to the theory that James Jones had a blacksmith shop on the property, as well as a barn and shed to support the farm. When he died in 1838, the bulk of James Jones's personal estate was sold at auction in order to pay his debts.

⁵⁹ Edward Jarvis, "Houses and People in Concord 1810 to 1820," 1882 (annotated by Adams Tolman, 1915), p. 212. Concord Free Library Special Collections. The citation includes the strikethrough of carriage house as it appeared in the manuscript.

⁶⁰ Keyes, "Houses in Concord in 1885," p. 42.

⁶¹ Leland Abel, *Historic Structures Report Part II, Archeological Data Section on Elisha Jones House*. (Concord, MA: Minuteman National Historical Park, National Park Service, U.S. Department of the Interior, 1967), pp. 4 – 6.

⁶² *Concord Births, Deaths, and Marriages*. Also Keyes, *Story of an Old House*, p. 14.

⁶³ Keyes, *Story of an Old House*, p. 14.

⁶⁴ Concord Tax List 1826.

⁶⁵ Middlesex County Probate Records, James Jones #12856, 1838. Also see transcribed copy in "Jones House Area History."

Little more is known about James Jones, but according to John Keyes, he gave up his blacksmith operation when Keyes was a boy and took a job delivering the Concord newspaper to Lowell and surrounding towns.⁶⁶ James Jones was also remembered by John Keyes as a drinker, which Keyes suggested was brought on by the trouble and worry of taking care of his family and farm. James Jones died in 1838, and left his widow Maria to live in the Elisha Jones House for several more years.⁶⁷

In 1835, prior to his demise, James Jones mortgaged the farm and house lot he had inherited from Elisha Jones to his stepchildren for \$1,000. The house lot was bounded north by Ezra Ripley, west by the Mill Brook, south by Timothy Prescott, and east by Abel Heywood, with the country road running through it.⁶⁸ Upon review, the 1835 mortgage was very similar to the original description of John Smedley's house lot in 1663 (cited previously).⁶⁹

In 1836 James Jones deeded several parcels of land to his nephew Nathan Barrett, as well as his pew in the Old Meetinghouse. The deed included the house lot that he had mortgaged to his stepchildren, as well as five additional parcels, for a total of 82 acres.⁷⁰ The tax records indicated that James and Maria continued to live at the farm. James Jones still paid the taxes on the property until he died in 1838. In that same year Nathan Barrett began to pay taxes on the Jones farm. From 1839 through 1854, Nathan Barrett and James's widow Maria Jones split the taxes on the farm and house lot parcel, which indicated that Maria continued to reside on the farm until 1854.⁷¹ According to John Keyes, Maria rented a portion of the land and house from Nathan Barrett until the youngest daughter was married, and the family moved to Weymouth.⁷²

According to John Keyes, Nathan Barrett had intended to use the Elisha Jones House as his residence when he retired from farming, and to pass it on to his son Edwin when he retired.⁷³ However, the house had apparently become dilapidated and held no appeal for the Barretts. Nathan Barrett continued to rent the rooms to immigrants from Nova Scotia and Ireland, and was probably not overly concerned with the upkeep of the building.⁷⁴ In 1863 Nathan Barrett sold the Jones farm for \$3,000 to John Shepard Keyes, who bought it for his wife Martha and put it in her name.⁷⁵

⁶⁶ Keyes, "Houses in Concord in 1885," p. 41.

⁶⁷ Keyes, *Story of an Old House*, p. 15. Also see Middlesex County Probate Records, James Jones, #12856, 1838.

⁶⁸ Middlesex Registry of Deeds, Deed Book 346, Page 17. Copy at Concord Free Public Library, Special Collections, Keyes Family Papers, Folder 4.

⁶⁹ The abutters listed were the current owners of the original James Blood (Ripley), John Jones (Prescott), and Humphrey Barrett (Heywood) lots; the Mill Brook remained the same. Also see "Jones House Area History," p. 8.

⁷⁰ Middlesex Registry of Deeds, Deed Book 354, Page 330. Copy at MIMA Archives.

⁷¹ Concord Tax records 1838 – 1854. Also see "Jones House Area History," p. 8.

⁷² Keyes, *Story of an Old House*, p. 15.

⁷³ Keyes, "Houses in Concord in 1885," p. 41.

⁷⁴ Keyes, *Story of an Old House*, p. 16.

⁷⁵ Middlesex Registry of Deeds, Deed Book 912, Page 144 (April 4, 1863).

Keyes Ownership

The deed from Nathan Barrett to Martha Keyes described the property as “... a certain farm of land situate near the middle of said Concord on Monument Street so called with the buildings thereon commonly called and known as the Jones farm....” The deed went on to describe two pieces of land with Monument Street as a common boundary line.⁷⁶ The deed to the property was subject to the mortgage that James Jones had deeded to his stepchildren. Martha Keyes discharged that mortgage on April 5, 1869.⁷⁷ The parcels described in the deeds clearly included the former Smedley- Hartwell- Jones house lot.

John Shepard Keyes

*The following biographical information was taken from the Concord Free Public Library, Special Collections website.*⁷⁸

John Shepard Keyes was a native son of Concord, born on September 19, 1821. He grew up in Concord, and often recalled fond memories of his childhood there. He attended Concord Academy, and noted that “Henry Thoreau” was among the other students at the school. Keyes attended Harvard University from 1837 to 1841, and he later wrote that he entered his name in his father’s law office in September 1841 (in what capacity he worked for his father was not mentioned). Keyes also recorded that he enrolled in Harvard Law School for the next academic year, which was apparently 1842. He received his law degree in 1844, and in March of that same year opened an office with his father’s firm and started his legal practice.

In the meantime, John Keyes had become engaged to Martha Lawrence Prescott, during the 1842 Thanksgiving holiday. Martha Prescott was also from Concord, and had grown up in the former Samuel Jones House. John Keyes and Martha Prescott were married in 1844 and spent much of their married lives together in Concord. They had six children, four of whom survived into adulthood.

During this period John and Martha Keyes lived in the center of Concord. John Keyes noted that he kept up his acquaintance with Henry David Thoreau, and even visited him at his Walden Pond cabin. In 1853 John Keyes was elected Sheriff of Middlesex County. Keyes held that position that for six years.

⁷⁶ Middlesex Registry of Deeds, Deed Book 912, Page 144 (April 4, 1863). The “Jones Farm” in this case is not to be confused with the former John and Samuel Jones Farm, which had been deeded to the Prescott family.

⁷⁷ Middlesex Registry of Deeds, Deed Book 1104, Page 143. Also see copy of James Jones deed to the heirs of Francis Barrett (his stepchildren), with a written agreement on the back granting the full title of the Jones property to Martha L. Keyes. Copy at Concord Free Public Library, Special Collections, Keyes Family Paper, Folder 4.

⁷⁸ URL http://www.concordnet.org/library/scollect/Fin_Aids/JSSKeyes.htm) and Amelia F. Emerson, *Memoirs of Members of the Social Circle in Concord, Fifth Series, John Shepard Keyes* (Cambridge, MA: The University Press, 1940), pp. 71 – 93.

John Keyes was a Republican delegate at the Chicago convention that nominated Abraham Lincoln for presidency in 1860. He also served as a bodyguard for Lincoln during his inauguration in Washington, D.C., and was present for Lincoln's delivery of the Gettysburg Address.

John Keyes served as a U.S. Marshal for Massachusetts from 1860 through 1867, which included service during the height of the Civil War. Keyes's duty during his tenure included "handling all prize and contraband goods captures, as well as custody of certain prisoners The war spirit that prevailed so extensively kept me immensely busy investigating all sorts of reports of rebel spies, contraband goods, and letters and communications from southern sympathizers."⁷⁹ It was clear from his writings that John Keyes found the job of U.S. Marshal during this time all-consuming. Keyes spent most of his time in Boston, and even moved his family there for the year 1862. Upon his retirement from the position of marshal, Keyes noted that he welcomed the quieter life offered by his home in Concord.

John Keyes bought the Elisha Jones House and property in 1863 as a birthday present for his wife. The following year, Keyes began work on the property, which included removing James Jones's blacksmith shop and moving the Jones barn to the east side of the street (see the subsequent section "The John S. Keyes Barn"). In 1865 Keyes began extensive renovation of the Elisha Jones House and Shed, which included alterations to the existing doorways, windows, siding, trim, and chimneys, as well as additions to the existing structures (see the subsequent section "John S. Keyes Ownership"). The Keyes family spent decades at the Elisha Jones House. Late 19th- century photographs depict John and Martha Keyes enjoying a respite on the front porch and a board game in front of the parlor fireplace (figs. 7 - 8). John Keyes appeared to be particularly fond of the house and its lore. He romanticized the history of the house in his opening paragraph of *Story of an Old House* (Appendix C), and was instrumental in the recognition of the house as a witness to the events of April 19, 1775, and as the home of Elisha Jones.

John Keyes's life in Concord was far from idle: as he noted, he took up farming and continued his professional career. John Keyes was also very active in the affairs and events of Concord. He was a member of the Concord Social Circle from 1846, and he served on committees to celebrate the "Concord Fight" in 1850 and 1875, as well as the 1885 celebration of the 250th anniversary of the incorporation of Concord. John Keyes was one of the founders of the Concord Antiquarian Committee, and was the organization's president for several years. Among his other credentials, John Keyes served as Director of Concord Bank, Trustee of Middlesex Institution for Savings, and Vice President and Director of Middlesex Mutual Fire Insurance Company. In 1874 John Keyes became a judge of the Middlesex District Court, and apparently served in that capacity for the rest of his life.

Martha Keyes died in 1895. John Keyes remarried in 1898, but apparently continued to live at the Elisha Jones House until his death in 1910, when the heirs of Martha Keyes inherited the house and land. In 1911, they reached an agreement under which the entire property was deeded to Martha's daughters Alicia M. Keyes and Annie S. (Keyes) Emerson.⁸⁰

⁷⁹ Keyes, "Autobiography," p. 87.

⁸⁰ Middlesex Registry of Deeds, Deed Book 3601, Page 38 (March 25, 1911).

Alicia M. Keyes

The following biographical information was taken from the Concord Free Public Library, Special Collections website, and “Alicia M. Keyes, Biographical Sketch,” by Amelia F. Emerson.⁸¹

The first child of Martha and John Keyes, Alicia M. Keyes was born on June 13, 1855, and died in Concord on June 1, 1924. She was raised in the Keyes’s Concord home with her siblings. Alicia was formally educated in both Belmont and Concord, and also received training in art at the Concord studio of May Alcott. She traveled through Europe for three years with a lifelong friend, and later taught art at Wellesley College. She became a regular lecturer at the Museum of Fine Arts in Boston from 1911 through 1924.

Alicia Keyes and Annie Emerson owned the Elisha Jones House until Alicia’s death in 1924. It was unclear how much of her life Alicia Keyes spent in the Elisha Jones House. In 1883 she wrote about traveling from Pigeon Cove to Boston, which suggested she was living at least part of the time in Pigeon Cove. After her European trip, she apparently returned to Concord and may have lived there during her years at Wellesley and the Museum of Fine Arts. However, Alicia Keyes does not appear in the Concord Poll Taxpayer records until April 1921.⁸² From 1910 through 1918, none of the Keyes family was listed at the Monument Street address. Alicia was living at the Elisha Jones House during the latter part of her life. Of the records reviewed, there was no information about alterations made to the Elisha Jones House during this period.

Annie S. (Keyes) Emerson was married to Edward Emerson when she and Alicia were deeded the Elisha Jones House in 1911. The documents reviewed indicated that Annie and Edward Emerson were living on Lowell Road during this period, and that Annie did not live at the property after she and Alicia received the deed.⁸³

When Alicia died in 1924, she willed her interest in the property to her sister Annie. In March 1925, Annie Emerson sold the Elisha Jones House and property to Henry H. Fay.⁸⁴

⁸¹ URL http://www.concordnet.org/library/scollect/Fin_Aids/Keyes_Alicia.htm. See also Amelia F. Emerson, “Alicia M. Keyes, Biographical Sketch.” Concord Free Public Library, Special Collections, Alicia M. Keyes Papers, Folder 9, 1839.

⁸² *List of Poll Taxpayers, Concord 1922- 1925* (Concord, MA: Board of Assessors). Copy at Concord Free Public Library, Special Collections.

⁸³ *Town of Concord, Massachusetts, Directory 1921* (Boston, MA: Harold Howard, 1921). Copy at Concord Free Public Library, Special Collections.

⁸⁴ Middlesex Registry of Deeds, Deed Book 4821, Pages 351- 352 (March 14, 1925).

Ownership 1925 – Present

Henry H. Fay

The following biographical information was taken from Memoirs of Members of the Social Circle in Concord, Sixth Series, Henry Howard Fay.⁸⁵

Henry H. Fay was a veteran of World War I who lived in Boston prior to purchasing the Elisha Jones House. Fay worked for a brokerage firm in Boston until his retirement circa 1937. The memorial for Mr. Fay noted that he was active in the Trinity Church, and served on various committees in the town of Concord.

Henry Fay lived in the Elisha Jones House until 1963, when it was purchased by the National Park Service. Mr. Fay apparently made some changes to the property, but did not drastically alter the building as renovated by John Keyes. During his ownership, the Elisha Jones House continued to be subject of interest for its connection with the North Bridge battle and the folklore of the Revolutionary War.

National Park Service

The National Park Service has owned and operated the Elisha Jones Site since it was purchased on October 18, 1963. The establishment of Minute Man National Historical Park in 1959 ensured the preservation of historic resources within the park boundaries. Upon the purchase of the land and buildings associated with Elisha Jones, the park started planning for the preservation of the site.

The preservation of the Elisha Jones site has included several historic structure reports (HSRs) on the buildings and numerous archaeological studies for the site. The findings of research and investigation carried out by Benjamin Zerby and John Luzader were printed in the 1968 HSR for the Elisha Jones House, or “Bullet Hole House.” Zerby and Luzader concluded that the Elisha Jones House had been so thoroughly renovated and rebuilt by John Keyes that restoration to its ca.- 1775 appearance was not possible. The report also stated that the Elisha Jones Shed was not a 1775 structure, and did not belong to Elisha Jones, and that the story of the bullet hole should not be perpetuated. The final recommendation was that the site and buildings should not be included in the interpretation of Minute Man NHP, but rather used for management purposes.⁸⁶

An investigation of the Elisha Jones Shed was begun by Orville Carroll in 1966, and the results – printed in the 1973 HSR for the shed – reached some different conclusions. Based on his investigation of the shed’s building materials and structural elements, Mr. Carroll concluded that there was an 18th- century shed underneath the 1865 renovations by John Keyes.⁸⁷ Mr. Carroll’s report described the basis for his conclusions, and included photographs of significant

⁸⁵ Clinton, MA: The Colonial Press Inc., 1975, pp. 231 – 233.

⁸⁶ Zerby and Luzader, *Elisha Jones or “Bullet Hole House,”* Part II, pp. 17 – 18.

⁸⁷ Orville W. Carroll, *Historic Structures Report, Part II: Architectural Data Section on the Shed- Elisha Jones House, Minute Man National Historical Park, Concord, Massachusetts* (Boston, MA: North Atlantic Regional Office, National Park Service, U.S. Department of the Interior, May 1973), p. 1.

evidence. The park was presented with the option of restoring the Elisha Jones Shed to its ca.- 1775 appearance based on the evidence and some conjecture. However, the house could not be restored to its ca.- 1775 appearance, so the final decision was to maintain both the house and the shed to their appearance in the ca.- 1865 John Keyes period.

In accordance with park management goals, the Elisha Jones House and Shed have been preserved and rehabilitated for adaptive use. The exterior of the buildings have been preserved to the John S. Keyes period, and the interior has undergone limited rehabilitation to upgrade the building as a residence. Since the park acquired the property, the house has served as a residence, often that of the park's superintendent.

Monument Street

The road that bisected the Elisha Jones property in the 18th century has been the subject of some speculation in the past. John Keyes thought that the Smedley house was at the core of the Elisha Jones House, but he had to justify the documentary evidence that the Smedley House was on the west side of the road, and the Jones House was on the east side. Keyes speculated that the house had been moved or rebuilt, but also considered whether the road might have been moved.⁸⁸ Consideration of this question seemed relevant to determining the origins of the existing house, as well as disposition of the land.

In 1673 John Smedley and John Flint were appointed by the county court to a committee to lay out the highway from Concord to Groton.⁸⁹ Concord town records documented the creation of Groton Road or “ye laying out a convenient highway from Concord to Groton” in September 1699. The road was laid out as follows:

Beginning at Concord Meetinghouse, and from thence as ye way now lyeth by ye house of Samuel Jones, and so over ye great River Bridge and from thence as ye way is now used, up ye hill betwixt Thomas Brown Sr. and Samuel Buttericks, leaving ye housing and lands of Samuel Butterick on ye right hand until it comes on ye upper end of Thomas Brown Jr.s his home lot...⁹⁰

The description indicated that the first section of road from Concord Center to the Concord River was laid out on existing roadways. The description of the section concerning this report was unfortunately brief. It only mentioned Smedley’s southern abutter Samuel Jones, and does not describe which side of the road the houses were on.

As previously discussed, John Smedley had been involved in the creation and maintenance of roads for this section of Concord since 1654. Apparently the existing roads were sufficient for the highway to Groton, and there was no need to create new roads. Concord lawyer and

⁸⁸ Keyes, *Story of an Old House*, p. 7.

⁸⁹ Walcott, “Concord Roads,” p. 44.

⁹⁰ Concord Town Records, Vol. III, part 3, p. 406a.

historian Charles Hosmer Walcott noted “their report [Flint and Smedley’s] was in fact a relocation of old roads already in use.”⁹¹

In 1721 the description of the Smedley- Hartwell property indicated that the buildings were on the west side of the road. Therefore, if the road had indeed been moved, that change would have occurred after 1721. However, the Concord town records do not document any major alterations or changes to Groton Road during the 18th century. Review of the deed and probate information of the Jones family indicated that the house that was occupied by three generations of the family – which included Thomas, Sr., Elisha, and James – was on the east side of what later became Monument Street. Based on that determination, the period of time during which the road could have been moved was reduced to between 1721 and circa 1738.

The relocation of a road would most likely have been discussed during a town meeting, but the only document concerning the road from Concord to Groton was the extension of the road to accommodate the relocation of the North Bridge in 1793.⁹² A comparison of two 18th- century maps appeared to confirm that the road was not drastically altered during the latter part of that century. A 1754 map of the north quarter of Concord indicated the location of Groton Road/Monument Street, but did not include the land owners on that side of the Concord River (fig. 9). However, the course of the road east of the Concord River does not appear distinctly different from the 1791 map (fig. 10), with the exception of the extension of the road to the new bridge at Abishai Flint’s.

Maps from the early 19th century clearly show the Jones property on the east side of the road, and appeared to follow the general layout of the 18th- century maps (fig. 11). Descriptions of Monument Street by Concord historians Charles H. Walcott and Edward Jarvis further corroborated the evidence that the road was not relocated. Charles H. Walcott described the residents of Monument Street during the Colonial period in the following excerpt:

On Monument Street, going north, we find, on the west side of the way Humphrey Barrett occupying a house- lot of twelve acres (D. Goodwin Lang’s); John Jones eight acres (Sarah B. Prescott’s); John Smedley, ten acres (John S. Keyes’s); James Blood, father and son, fourteen acres (Elizabeth B. Ripley’s).⁹³

Walcott’s description was based on his title research of properties in Concord, and his information was confirmed by the current research. Edward Jarvis provided the early 19th- century description of both the east and west sides of Monument Street, and left no doubt that James Jones was occupying the Elisha Jones House on the east side of the road during that period.

⁹¹ Walcott, “Concord Roads,” p. 44a.

⁹² Concord Town Records, Vol. VI, part 1, p. 27a – 27b.

⁹³ Walcott, *Concord in the Colonial Period* (Boston, MA: Estes & Lauriat, 1884), p. 88. Copy at Concord Free Public Library, Special Collections.

Historian Ruth Wheeler wrote that Monument Street had been relocated, believing that it had originally run farther to the east of its current location.⁹⁴ However, like John Keyes, Wheeler presented no evidence for the earlier route of the road, or for the date when it was moved. She apparently presumed that the Smedley- Hartwell house and the Elisha Jones house were the same house, and since the deed and probate evidence placed the Smedley- Hartwell house on the west side of the road and the Elisha Jones house on the east side of the road, she reached the conclusion that the road had been moved. As previously discussed, that deed and probate information does not appear to provide sufficient evidence that the road was moved. It appears more likely that the Elisha Jones house was either built in its present location by Samuel and Thomas Jones, or moved by them (see the previous section “Historical Context, Elisha Jones Property Ownership, Jones Ownership”).

The Legend of the Bullet Hole House

The story of the bullet hole was what apparently made the Elisha Jones House a fixture in the context of the Revolutionary War and the battle on April 19, 1775. As previously discussed, there was convincing evidence that the Elisha Jones House was on the site in 1775, and it was apparent that there was a shed on the property. The Elisha Jones Shed was actually the building struck by the alleged musket ball, and a hole – allegedly left by the bullet – is extant.

The story of the “Bullet Hole House” was retold by John Shepard Keyes in the 19th century, and was part of the “Centennial Celebration of Concord Fight.”⁹⁵ Keyes had heard the story from Mary Barrett, Elisha Jones’s oldest daughter, who was four years old in 1775. Keyes noted that he had heard her tell the story often, and that she was the authority for the bullet- hole story.⁹⁶ John Keyes retold the story of the events of April 19, 1775, in the following excerpt from *Story of an Old House*:

The soldiers of the two companies then halted near this door yard, soon surrounded the well in front, drinking the cool water that was so delicious after their long march that hot day. It seems to have satisfied them as there was no report of any depredations. Mr. Jones had prudently taken his wife and babies down cellar, where they cowered in fear and trembling in the dark corners, while he stood guard over the barrels of beef. Soon the clatter and noise of the Britishers ceased, and all was still. Then the silence was broken by the volleys of musketry at the bridge. He could stand it no longer, but rushing up from the cellar followed by his wife and crying children, they saw the regulars retreating in confusion back to the village, bearing their wounded, some with ghastly faces, supported by their comrades, others with bloody limbs hastily bandaged to stanch the flow. It was a shocking sight to the oldest child, a girl of four years, which she remembered to her old age, and often described. To her father it lent new excitement and patriotic rage;

⁹⁴ Ruth Wheeler, “North Bridge Neighbors, A History of Area B, Minute Man NHP,” p. 7. National Park Service, Department of the Interior, 1964. Concord Free Public Library, Special Collections.

⁹⁵ *Proceedings at the Centennial Celebration of Concord Fight, April 19, 1875* (Concord, MA: Town of Concord, 1876), p. 35.

⁹⁶ Keyes, “Houses in Concord in 1885,” p. 42.

he pointed his gun out of the bedroom window on the north-west corner of the house, determined to have one raking shot at the foe. His wife clung to his arm, begging him not to risk their burning the house if he fired from it, and succeeded in preventing his purpose and getting the gun away. Then he went to the door of the shed, and stood there looking at the retreating soldiers in scorn and triumph. One of the rear guard who may have seen his attempt to shoot, or "misliked his look," drew up as they passed the house, and fired a "British musket ball" at Elisha. It was a well pointed shot considering that the red coats fired from the hip, and not from the shoulder with a sight along the gun barrel, as the Yankees did. The ball struck at the height of Jones' head about three feet to the right, and passing through the boarding, glanced from an oak joist, and out through the back side into the ground behind.⁹⁷

John Keyes's version of the story was apparently the first written account of the bullet-hole legend. According to Keyes, the story had been part of the Jones family lore from the time of the Revolution, but no other written sources were found prior to Keyes's.⁹⁸

As pointed out by John Luzader in the 1968 HSR, there are some questions as to the credibility of the story. One issue was the fact that its sole source was the memory of a woman who was four years old at the time of the incident. Another issue was the location of the shed upon the property. John Keyes wrote that he "moved the old shed that held the quintals of fish in 1775, up to and joined it to the main house,"⁹⁹ but he does not say from where. To date, no evidence of the shed's earlier location has been found. Luzader thought that it would be more logical that Elisha Jones would have gone to the doorway of the house after leaving the bedroom window, as opposed to the doorway of the shed. However, it is possible he went to the shed to protect any provincial stores he had there.¹⁰⁰

Probably the most compelling argument against the bullet hole was based on measurements presented by Luzader. He noted that a British musket ball of that period had a diameter of between 0.65 and 0.70 of an inch. The hole in the west wall of the shed measured 0.60 inches in diameter, which indicated that it was made by an object smaller than a British musket ball. If the hole were bigger than the average diameter of a musket ball, that fact could be explained by the impact and the wear of time, but there is no explanation for a smaller-diameter hole. Luzader concluded that the bullet hole could not have been made by a British musket.¹⁰¹ The current investigation determined that the diameter of a British musket ball was 0.69 of an inch, which was within the specification given by Luzader. The bullet hole was remeasured during the recent site visits, and currently measures 0.71875 inches in diameter. The hole in the feather-edged boards was irregular in size, and this measurement was taken at the smallest diameter of the hole in the siding (the diameter from the top to the bottom was even larger than the diameter from side to side). It could not be determined if the hole in the siding had expanded since the 1968 measurement, either by weather or the probing of curious fingers, or if the previous

⁹⁷ Keyes, *Story of an Old House*, pp. 11-12.

⁹⁸ An obscure reference in the "Jones House Area History," which was apparently written to Benjamin Zerby, former park superintendent, indicated that an article in *National Intelligence* from August 15, 1845, might be of interest. The author of this report checked this article, but there was no reference to the Elisha Jones House or the Battle at the North Bridge.

⁹⁹ Keyes, "Autobiography," p. 226.

¹⁰⁰ Zerby and Luzader, *Elisha Jones or "Bullet Hole House,"* Part II, pp. 15-16.

¹⁰¹ Zerby and Luzader, *Elisha Jones or "Bullet Hole House,"* Part II, p. 16.

measurement was taken in a different manner.¹⁰² However, the hole is currently covered with plexiglass; according to the *Boston Herald*, it was covered with glass as early as 1925.¹⁰³ It is unlikely that the hole was altered by human hands since Luzader's report. Thus, there still insufficient evidence to positively conclude that the hole in the west side of the Elisha Jones Shed was made by a British musket ball.

The legend of the "Bullet Hole House" may never be completely proved or disproved, but the Elisha Jones House still has significance in the context of the Battle of the North Bridge and the North Bridge Unit of Minute Man National Historical Park. The general management plan notes that the area of the North Bridge Unit, including the landscape and the extant structures, has undergone many changes since 1775, and that the site has acquired commemorative status. In the same manner, the Elisha Jones House and Shed and the "Bullet Hole" legend have acquired a commemorative role in the interpretation of the events of April 19, 1775.

The use of the Elisha Jones House to commemorate and celebrate the Revolutionary War apparently began with the Centennial events in 1875. The Centennial committee had signs painted for several houses during that celebration, including the Elisha Jones House.¹⁰⁴ A photograph that appeared to be from the Centennial gala depicted the celebratory nature of the event and the role of the Elisha Jones House on that day (fig. 12).

The commemorative nature of the Elisha Jones House was also the subject of magazine and newspaper articles. In May 1875, *Harper's New Monthly Magazine* published an article on the Revolution and "The Concord Fight," which included a sketch of the Elisha Jones House as it might have appeared in 1775 (fig. 13), and a brief account of the bullet hole piercing the house. The article in *Harper's* goes on to say that the bullet hole was carefully preserved, and that house was "an object of patriotic attraction to the many pilgrims who annually visit the scene of the fight."¹⁰⁵ The significance of the site as a witness of the Revolution was also mentioned in the *Boston Herald* in a caption dating to April 19, 1925, that included the words "Today the Hole is covered with glass and stands as a reminder of the Concord Fight."¹⁰⁶

The Elisha Jones House was also the subject of several 20th- century postcards that invariably called it the "Bullet Hole House," and in some cases the "Jones House with the British Bullet Hole" (figs. 14- 15).

In summary, although the authenticity of the bullet hole may never be determined, the fact that the building was extant on the site in 1775 makes it an undeniable reminder of those events. The lore of the bullet hole merely serves to embellish the events of the day, and adds to the commemorative nature of the site.

¹⁰² The current measurements were taken in several places, and the smallest measurement was used to determine the minimal diameter. The measurement was taken with calipers, transferred to paper, and measured by ruler. Allowing for a margin of error, the difference of 0.11875 inches in diameter (almost an eighth of an inch) between the 1968 measurement and the current measurement seems to be a large one. The evidence appeared to refute John Luzader's conclusion. However, the origin of the hole still cannot be conclusively proven.

¹⁰³ *Boston Herald*, April 19, 1925. Copy at Historic New England, Library and Archives, microfilm.

¹⁰⁴ *Proceedings at the Centennial Celebration of Concord Fight, April 19, 1875*, p. 35.

¹⁰⁵ *Harper's New Monthly Magazine*, Number 300, May 1875, Vol. 50, pp. 798 – 799.

¹⁰⁶ *Boston Herald*, April 19, 1925.



Figure 7. John and Martha Keyes on the front porch of the Elisha Jones House, ca. 1890.



Figure 8. John and Martha Keyes playing a board game in the front parlor of the Elisha Jones House, ca. 1900.

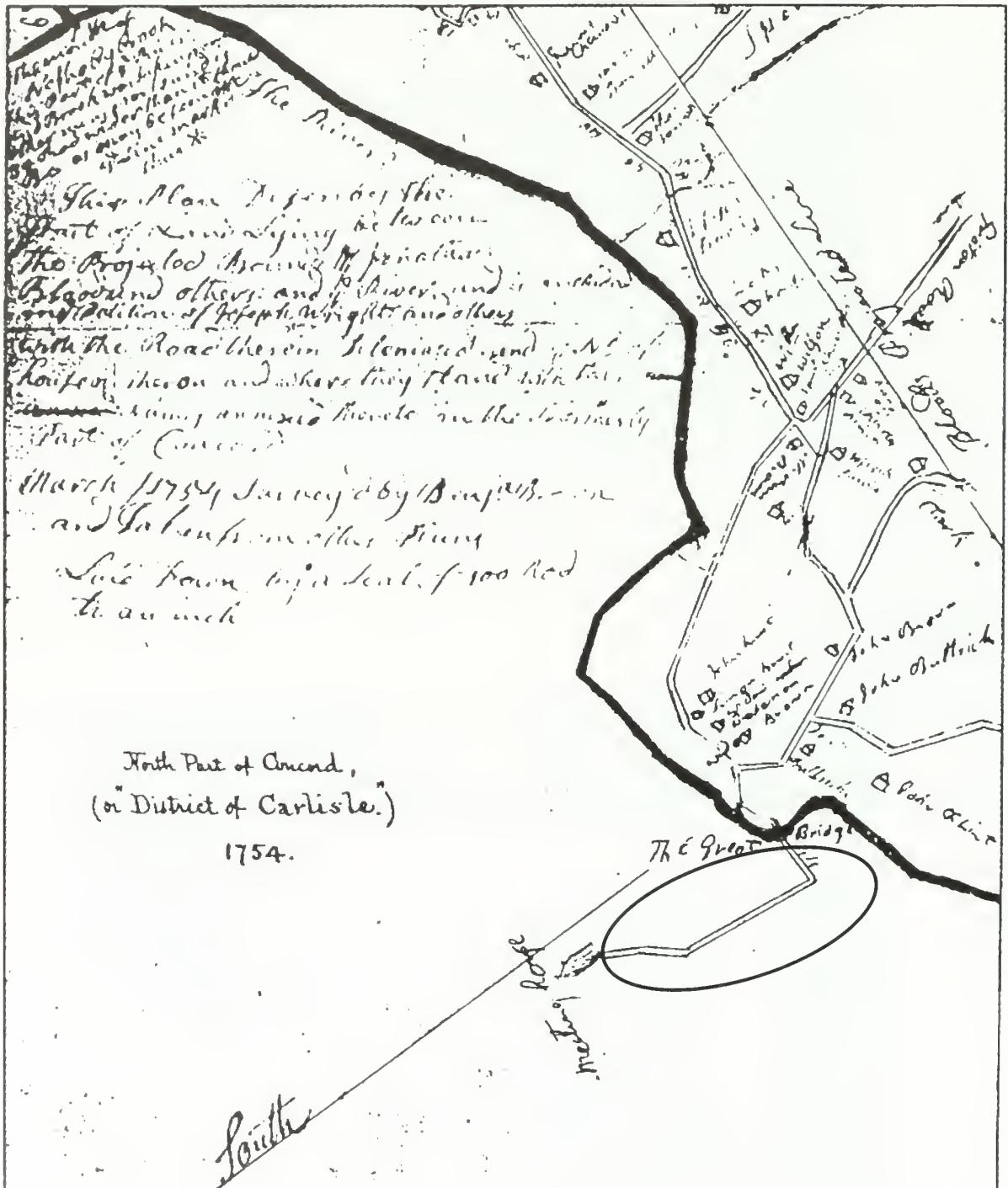


Figure 9. 1754 Map of “North Part of Concord, or District of Carlisle,” surveyed by Benjamin Brown, 1754. Dark line is the Concord River; Groton Road/Monument Street is circled.

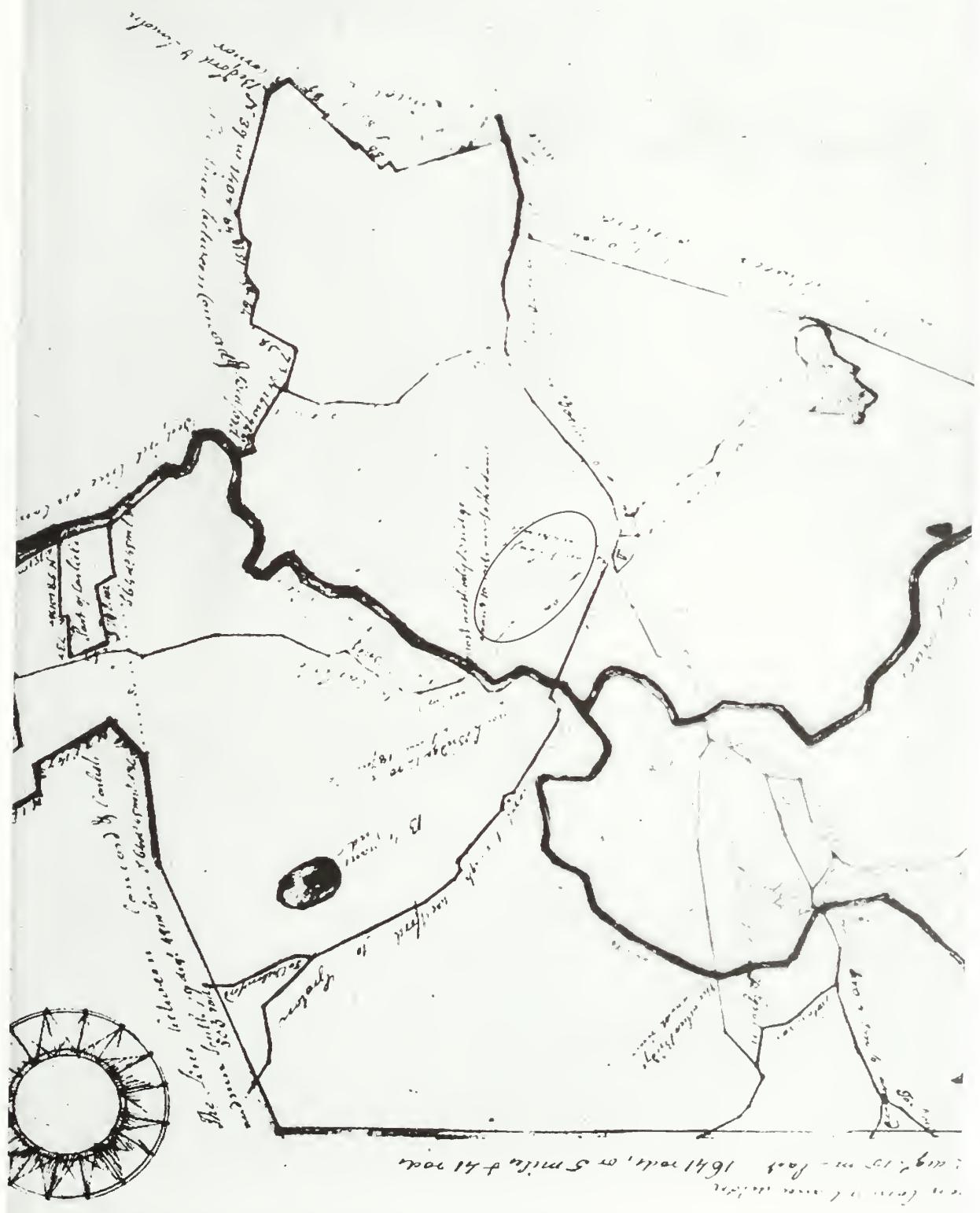


Figure 10. Map of Concord, Massachusetts, 1791. Monument Street is circled.

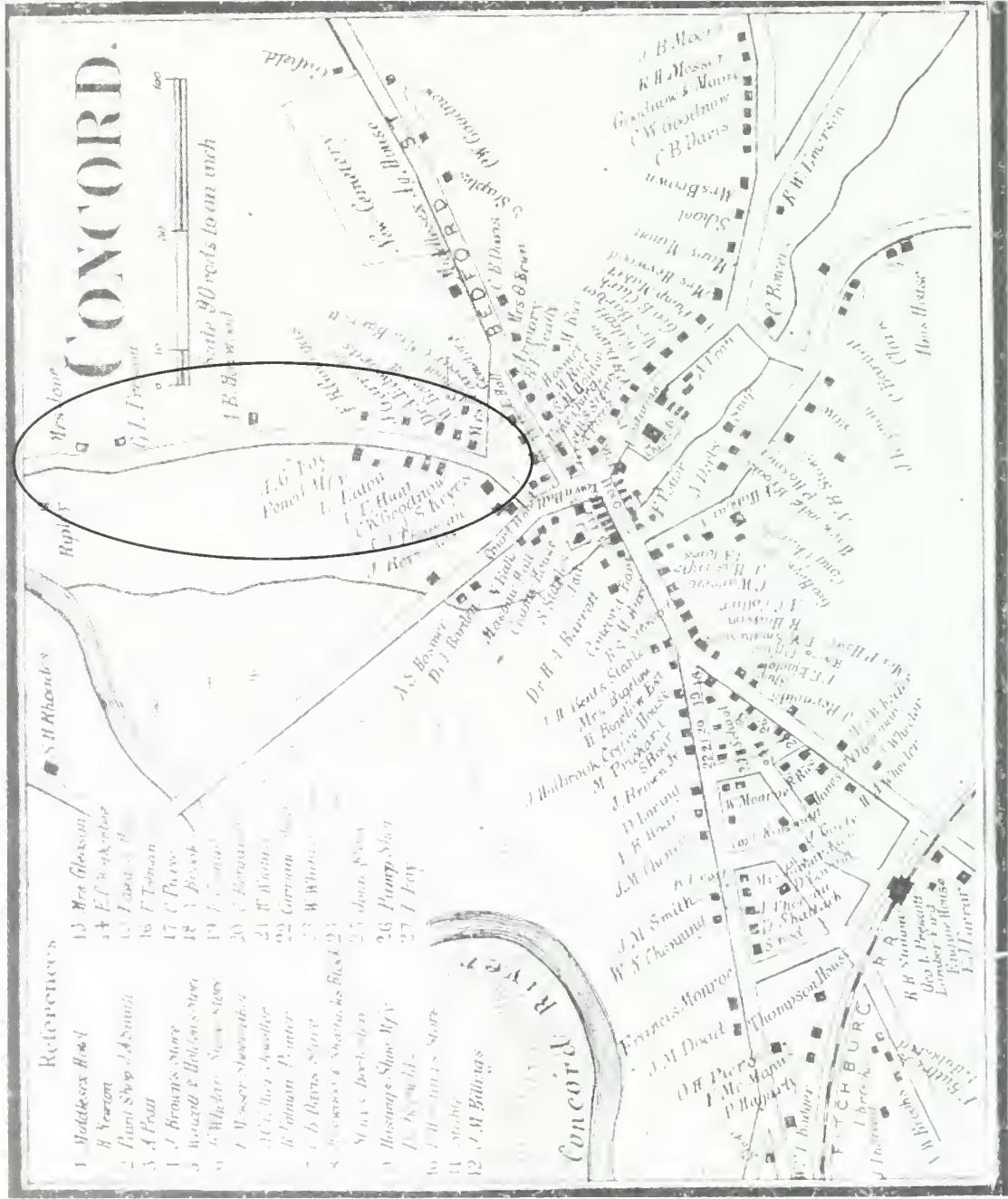


Figure 11. Map of Concord, Massachusetts, circa 1852. Monument Street is circled.

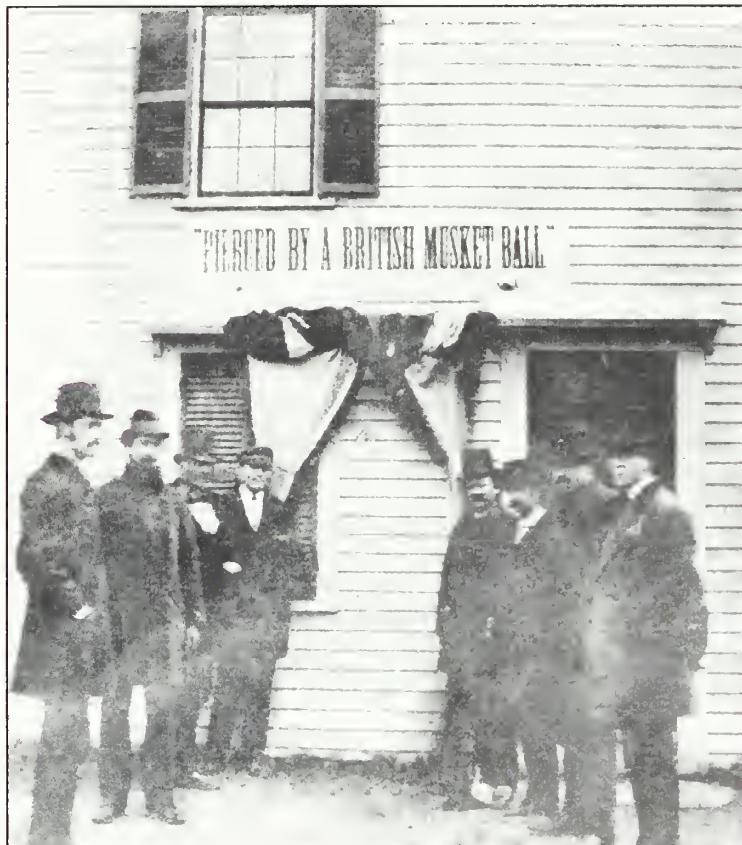


Figure 12. Elisha Jones Shed, ca.- 1875 exhibit of the bullet hole.

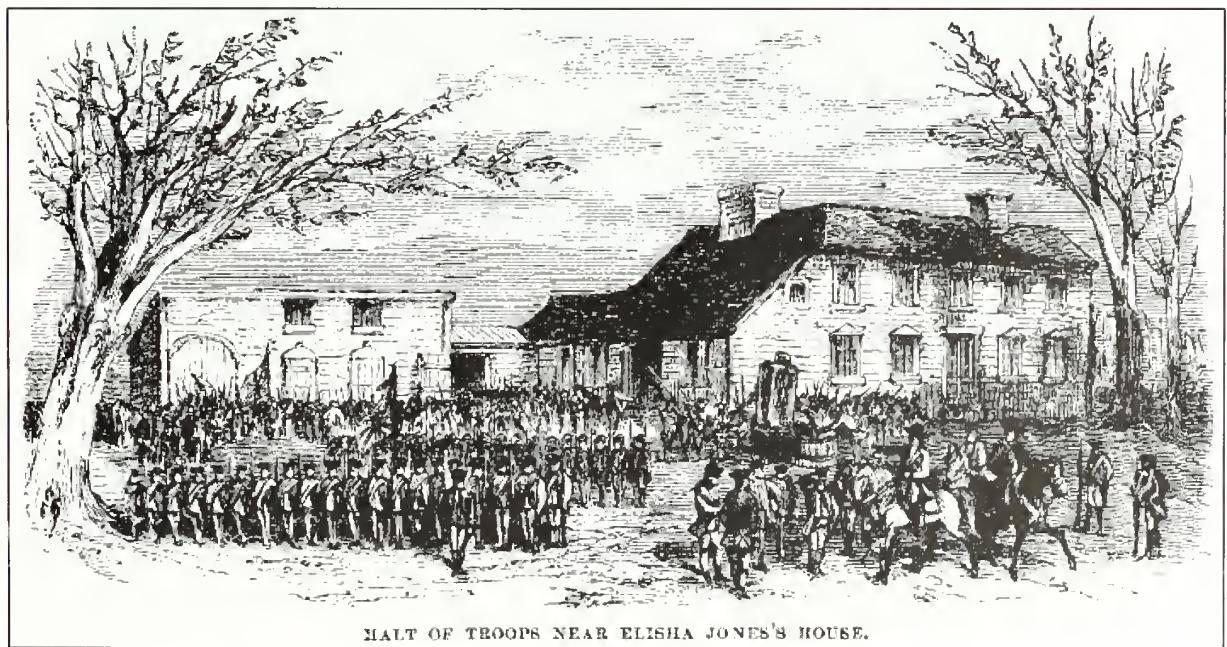


Figure 13. "Halt of Troops Near Elisha Jones's House," drawn May 1875.



Figure 14. "Jones House with British Bullet Hole, Concord, Mass.," circa 1907.



Figure 15. "Bullet Hole House, Concord, Mass.," circa 1930.

CHRONOLOGY OF DEVELOPMENT AND USE

Introduction

The deed and probate research established that the property owned and occupied by Elisha Jones in 1775 was the same parcel purchased by Samuel Jones in 1724, which had belonged to John Smedley (see the previous section “Historical Context, Jones Ownership”). What the primary sources did not clearly indicate were the dwellings on the property when it was transferred to Elisha Jones by the probate of Thomas Jones. As previously discussed, the deeds suggest that the Jones family either moved the Smedley- Hartwell house from the west side of the road to the east side of the road, or they built a new structure on the east side of the road. Previous research and building investigation have not conclusively determined the origins of the existing structure. The lack of sufficient and reliable documentary and physical evidence has continued to hamper efforts to conclusively date the structures at the Elisha Jones site.

The selective removal of building materials might assist in dating the house, but destructive investigation of the Elisha Jones House was not warranted by the current investigation. Also, given the extensive reconstruction in 1865, the yield of any such investigation might well be limited. During the site investigation, it was noted that some building timbers could provide sections suitable as samples for dendrochronology (tree- ring dating). This could be confirmed by experts in that field. Short of destructive investigation and dendrochronology, the research must rely on earlier descriptions and documentation to describe the historic appearance of the Elisha Jones House.

The Elisha Jones Shed was also moved from its original site and renovated in 1865, but the structure does provide a better opportunity for building investigation. Though primary source materials did not describe this building, either, the exposed framing and evidence of early openings assisted in determining the chronology of the building, and in establishing an approximate date of construction. Dendrochronology might also provide a more accurate date of construction for this structure.

The extant evidence and documentary research indicated that the existing structures were on the site during the Elisha Jones period. Since the interior of the house was extensively renovated by John Keyes, the following descriptions of the early structures on the Elisha Jones Site deal primarily with building configuration and exterior architectural elements.

The following descriptions of the Elisha Jones House and Shed are based on observations made during the building investigation, as well as on previous investigations and descriptions. The descriptions also refer to restoration drawings of the shed, and existing- condition drawings done in 1965 (Appendices E and F).

Historic Appearance

Prior to 1775

The Elisha Jones House was clearly on the west side of the road in 1721, according to two deeds of that year that conveyed the property to Ebenezer Hartwell, Jr. (see the previous section “Historical Context, Hartwell Ownership”). Assuming that Ebenezer Hartwell, Jr., did not make any major changes to the property, the house was most likely still on the west side of the road when he deeded the property to Samuel Jones in 1724.

John Shepard Keyes’s descriptions of the building in his autobiography, in *Story of an Old House*, and in “Houses in Concord in 1885” (Appendices B, C, and D), demonstrated that he thought the core of the structure was one of the oldest in Concord, dating from John Smedley’s ownership. In his autobiography, John Keyes wrote that he could not determine whether the building was moved across the street or rebuilt. When describing the structure in *Story of an Old House*, he elaborated on theories of how the house came to be in its location on the east side of the road. He noted that the road might have been changed, but provided no conclusive evidence for that. In any case, he was convinced that the core of the structure dated from as early as 1650.

Documentary research and site investigation performed to date have not conclusively proven where the earlier house was located. However, the absence of information indicating that the road was dramatically altered leads to the conclusion that the existing structure was not on the site prior to 1724 when the property was transferred to the Jones family (see the previous section “Historical Context, Jones Ownership”).

The descriptions by John Keyes remain the primary source for determining the early configuration of the building. In his autobiography, Keyes described the evolution of the Elisha Jones House as follows:

The whole structure was not built at once, first the dining room and the room over it were built against the front of the great chimney, the rest of the chimney being out doors, the side of this room next [to] the front stairs showing the weathering of the boards by many years exposure. Then the lean to on the North was added, then at a later time the hall and front parlor, and last the lean to over the east side of the South end. Approximately these dates from the best information I can obtain and from the character of the work are 1650, 1700, 1730, and 1750. At any rate it was an old house when the Manse was built and when the British came here in 1775.¹

Though his dates were conjectural, the information he provided does help establish a building chronology and a plausible evolution of the structure.

¹ John Shepard Keyes, “Autobiography,” 1821- 1866, p. 227. Concord Free Public Library, Special Collections, Keyes Papers, Microfilm.

Without being able to examine firsthand the evidence uncovered by Keyes, we must take his observations at face value. He described the dining room and the chamber above it as the original structure, and noted the following details:

It squarely faced the cardinal points of the compass. The door was south, the windows west and north. The original outside boarding was found in place, but much weather worn. The frame was oak, the posts having bulging tops to receive the plates, the boards of hard pine very wide, some two feet or more, with chamfered over-lapping edges on the walls, to make them tight. The great chimney was built up outside against the house, perhaps first, and was laid with stones and clay mortar at the base, which was 12 feet by 8 for several feet above the ground. There was no laths or plaster on the main living room for many years; the joists of the upper floor and the “summer” were of smoother oak, and dark colored with the smoke of more than a century. The access to the upper room was by a trap or scuttle near the chimney and steps or niches in the base, or perhaps a ladder was used. The door casings were unlike any in old houses here, being hewn out of a wide oak plank, and worked down an inch to receive the sheathing, and also to make the frame for the door, and rabbet for it to shut against. All the nails used were made by a blacksmith on an anvil, and were large headed and very sharp.²

Certainly these observations suggest that Keyes had uncovered the original structure. However, the physical evidence he cites – including the use of wrought nails and hand-planed boards – does not indicate a date earlier than ca. 1740, when the documentation suggests that Thomas Jones built the house.

Combining the documentary record with Keyes’s observations, it appears that circa 1740 Thomas Jones built a one- room house, either 1½ or two stories high, facing south (the present Rooms 109 and 211). There was a large chimney on the east wall. In “Houses in Concord in 1885,” Keyes states “The main chimney of the original house was built outside the house on the East side.”³ A few pages later, he writes that after his renovations, “A china closet is where the chimney had stood.”⁴

Extant framing in the basement appears to support this description of the original house. In the basement below the dining room (Room 003), a 12- inch- wide beam running north- south appears to be part of the earliest first- floor framing. This beam would have been part of the framing system that also included the extant summer beam in the dining room (Room 109). A 7- inch beam that runs parallel to the 12- inch beam probably formed the east sill of the original structure. There is also evidence of another 7- inch beam that ran perpendicular (east- west) to the other two beams, which may have formed the original south- wall sill.

² Keyes, *Story of an Old House* (Concord, MA: Patriot Press, for the Concord Antiquarian Society, 1901), pp. 7-8.

³ Keyes, “Houses in Concord in 1885,” 1915 (annotated by Adams Tolman), p. 39. Concord Free Public Library, Special Collections.

⁴ Keyes, “Houses in Concord in 1885,” p. 44.

Elisha Jones House Circa 1775

By 1774, the house had been enlarged. This is based on Thomas Jones's 1774 probate that reserved the southern end of the house for his widow – indicating that there were two ends, or portions, of the house by that time. It would appear that the house had been enlarged a great deal, according to a conjectural image of the Elisha Jones House in 1775 that was published in *Harper's New Monthly Magazine* in 1875 (fig. 13). There is no known source for the drawing, but it accurately reflects in many respects the house as found by Keyes and extant today. The drawing indicates the following information:

- the main house was by that time 2 $\frac{1}{2}$ stories high, now facing west;
- the stair hall and parlor on the south side of the original room were extant;
- a 2 $\frac{1}{2}$ - story addition extended eastward from the north end of the east wall;
- a 1 $\frac{1}{2}$ - story lean- to ran along the entire north wall of the house, containing a side entrance;
- an east extension of the north lean- to connected to a small shed that in turn connected to the main Elisha Jones Shed; and
- there were two large chimneys – one in the vicinity of the present chimney in the front parlor, and a larger one in the vicinity of the east wall of the dining room.

Based on Keyes's accounts, there was also a 1 $\frac{1}{2}$ - story lean- to along the south end of the east wall of the main house.⁵ It is not known if this lean- to extended all the way to the 2 $\frac{1}{2}$ - story northeast addition. Dates for these improvements have not been determined, but it is plausible that at least some of them coincided with the 1750s date conjectured by Keyes.

Orville Carroll discovered physical evidence confirming the existence of the east extension of the north lean- to.⁶ His research indicated that the south side of this extension was 1 $\frac{1}{2}$ stories high, and that its east elevation had a shed- roof profile. He depicted this arrangement in a measured drawing (Appendix E, fig. 65). His drawing also shows what appears to be the end of the 2 $\frac{1}{2}$ - story northeast addition to the original house.

Little physical evidence remains from the early southeast lean- to, most of which Keyes removed when he built his two- story southeast addition. Early framing that extends southward from the stone south wall of Room 003, and eastward from the east walls of Rooms 001 and 002, seem to relate to the lean- to's floor. However, most of the framing is obscured by foundation material and plaster ceilings in the basement, which makes it difficult to observe joinery and other framing details. A portion of the early lean- to's saltbox roof appears to have been retained by Keyes, between his new two- story southeast addition and the old two- story northeast addition of the main house. In "Houses in Concord in 1885," Keyes wrote "A portion of the old lean to of the East side was retained for a valley for the water to get off...."⁷

⁵ Keyes, "Houses in Concord in 1885," p. 43.

⁶ Orville W. Carroll, *Historic Structures Report, Part II: Architectural Data Section on the Shed- Elisha Jones House, Minute Man National Historical Park, Concord, Massachusetts*. Boston, MA: North Atlantic Regional Office, National Park Service, U.S. Department of the Interior, 1973), p. 13.

⁷ Keyes, "Houses in Concord in 1885," p. 43.

The existence of the two chimneys shown in figure 13 was corroborated by Keyes in “Houses in Concord in 1885” as part of his account of his 1865 renovations: “...the two immense old chimneys [were] taken down, and the new ones built....”⁸ The larger chimney situated on the east wall of the dining room appears to have been the one thought by Keyes to have been part of the original ca.- 1740 house.

In “Houses in Concord in 1885,” John Keyes stated that “The old small windows were replaced by a bay, long, and french windows, and the front sheathed perpendicularly over the old boarding and clapboarding.”⁹ This indicates that the early building was clad with clapboards, and that the early windows were small.

The appearance of these early windows is known from physical evidence. During the 1865 renovations, Keyes replaced the old windows in the main house. At the same time, he altered the shed, adding a second story with four windows (W219- W222) to the east elevation. He also raised the 1½ - story roof of the north lean- to’s extension to two stories – to provide second-story circulation between the main house and the shed – and added a window here (W218). (See the subsequent section “Alterations” for details.)

Keyes did not record where he obtained these windows. However, physical evidence recorded previously by Orville Carroll suggests that windows W218- W221 were old ones that had been removed from the main block of the house (see the subsequent section “Current Physical Description, Exterior Elements, Windows”).¹⁰ They display typical 18th- century Georgian attributes, having single- hung (top sash fixed), six- over- nine sashes with wide Georgian- style muntins. The frames of the windows had heavy molded side casings and lintels, all projecting 2 ¾ inches from the siding. Window W218 also has a molded sill. In addition, paint analysis indicates that these windows are older than other 19th- century building materials in the shed. Therefore, it is likely (but not certain) that these windows were formerly part of the main house.

The east extension of the north lean- to contains a second window displaying Georgian characteristics and a molded sill: W217, on the south elevation. Unlike the reused W218, however, it is possible that this window remains in place from the ca.- 1775 house. Mr. Carroll’s depiction of the south elevation of the shed circa 1775 included a window at the second story, in the location of present- day window W217 (see Appendix E, fig. 65). It appears that he believed that W217 was original to the construction of the north lean- to, although he does not offer additional evidence for this in his reports. If this is the case, W217 would be one of the few old windows not altered by John Keyes.¹¹ The current project, which did not include removing building materials to investigate framing, was not able to confirm or disprove this possibility.

Keyes did not mention any other exterior elements beyond those discussed here. It should be noted that he wrote in *Story of an Old House* that “The outside (of the house) retains the lean- to roof on the North, and the general shape of the old house.”¹² This suggests that the exterior changes made by Keyes were mostly aesthetic, and that the house retained much of its former massing and character.

⁸ Keyes, “Houses in Concord in 1885,” p. 43.

⁹ Keyes, “Houses in Concord in 1885,” p. 43.

¹⁰ Window W222’s sash- muntin profile indicates that it was a new window when installed by Keyes.

¹¹ The south and east attic windows, W301 and W302, were likely retained intact by Keyes.

¹² Keyes, *Story of an Old House*, p. 16.

The only interior space that appears to retain intact pre- Keyes period elements is the front hallway (Room 101). Distinctive details of the front hallway include the paneled wall and scrolled stringer below the stairway. The wall was constructed with raised panels, with a molding running below the decorative stairway stringer. The stringer was constructed with elliptical curves that ended with a curl at the end of each tread. Examination of the paint finishes on several of the stairway elements indicate that they were in place before Keyes renovated the house. The paneled wall had evidence of early paint finishes below a grained surface. Keyes noted in “Houses in Concord in 1885” that the old front stairway was left as he found it, the only change being a new oak- grained finish to match the other woodwork in the front hallway.¹³ The paint evidence indicates that he left the following elements intact, and grained over their existing finishes during the renovation: newel post, balusters, handrail, decorative scroll stringer, paneled hallway wall, treads, and risers. The elements of the stairway continue up to the second story, and the same stairway elements there were also retained during the Keyes renovations. The paint evidence on the stairway elements, when compared to paint finishes on other Keyes- period woodwork, demonstrates that these elements existed prior to Keyes’s renovation, and were most likely in place during Elisha Jones ownership of the house.

In summary, the conjectural ca.- 1775 appearance of the Elisha Jones House would have included a 2½- story west facade covered with clapboards and having a lean- to on the north side. Based on the extant openings, the façade had five bays with an asymmetrical appearance composed of an off- center doorway flanked by a single window bay on the south side, and two window bays and the lean- to on the north side. The south elevation was 2½ stories high, with the gable end of the roof describing a saltbox shape in order to cover the southeast lean- to. The south end of the east elevation – the back of the southeast lean- to – was one story high, underneath the long slope of the saltbox roof. At the north end of the east elevation was the 2½- story gable- roofed northeast addition. The entire north elevation was one story high, being the north wall of the north lean- to, with a side doorway.

Elisha Jones Shed Circa 1775

The Elisha Jones Shed was first mentioned in documentary sources in the 1826 tax records for James Jones, and then again noted in the inventory of his estate in 1838. Prior to that time, the only outbuilding referenced in the documents reviewed by this and previous researchers was a barn that stood on the west side of the road (see the subsequent section “John Shepard Keyes Barn”). However, site investigations by Orville Carroll in 1966 determined that a significant portion of the shed’s framing was older, and he discovered evidence of early openings. Mr. Carroll’s observations led to the conclusion that the shed had been on the Elisha Jones site in 1775. Based on those observations, he produced three conjectural plans of the Elisha Jones Shed circa 1775 (Appendix E, figs. 64- 66). The plans provide a conjectural representation of the Elisha Jones Shed based on the building evidence, and – as Mr. Carroll pointed out – was very similar to the sketch published in *Harper’s New Monthly Magazine*.¹⁴

¹³ Keyes, “Houses in Concord in 1885,” pp. 43- 44.

¹⁴ Carroll, *Architectural Data Section on the Shed*, pp. 1- 2.

The current site investigation included the examination and measurement of extant framing members and other architectural elements of the Elisha Jones Shed. The results indicated that portions of the structure appear to be consistent with a structure dating to ca. 1775, confirming the conclusions of the previous research. Since the current investigation did not include the removal of building materials, the reports and photographs of the previous investigations were relied upon to provide some of the necessary documentation.

John Keyes wrote that he moved the shed up to the house, but he did not elaborate from where he moved it. However, the inference was that it was already situated close to the house. (In the case of the barn, he noted that it was moved from across the street.) The conjectural sketch published in *Harper's* magazine also shows the shed close to the house and connected to it by a smaller shed. Previous building and site investigations have failed to determine the location of the shed circa 1775.

We know from John Keyes's descriptions that he raised the roof of the shed in 1865. Site investigation determined that prior to the 1865 renovations, the structure had a shed roof sloping from west to east. Of the extant shed framing, all of the earlier members are hand-hewn timbers assembled with mortise- and- tenon joinery. (More recent framing includes vertically sawn studding from ca. 1865 and replacement timbers from 1974- 75.) Examination of the timber frame of the shed identified a number of open mortises, indicating a distinct pattern of framing. The evidence of the building materials suggests that the early frame of the shed was built all at the same time.

The ca.- 1775 Elisha Jones Shed measured 46 feet 1 inch long by 14 feet 1 inch wide.¹⁵ The framing created four bays, or rooms. The northernmost bay was apparently used for chaise storage. The ca.- 1775 frame was constructed with five bents (sections of timber framing), which were built with 7- inch- square hand- hewn timbers and smaller members for studding and bracing. The five bents would have been raised on hewn sills, which were most likely spliced together to cover the full length of the structure. (A significant portion of the sill material was found to be rotted during the 1974 restoration and was replaced.) At the second- story level, hand- hewn girts 7 inches square joined the bents together. The girts were attached to the posts of each bent with mortise- and- tenon joinery, and studding and bracing was added. The second bay from the north was wider than the others, and had a summer beam extending between the west and east girts. The posts of each bent extended to a top plate that held the rafters. The plate on the west elevation was approximately 6 feet above the girt level, and the plate on the east elevation was approximately 8 inches above the girt level, thus forming the shed slope of the roof. The west elevation's plate was hewn with a beveled top to conform to the slope of the roof. The rafters of the shed roof were connected to the plate with mortise- and- tenon joints and pegged. The extant evidence of the early framing indicates that it was most likely constructed as a single rectangular building with four bays and a shed roof.

¹⁵ Carroll, *Architectural Data Section on the Shed*, p. 12.

The observations of the current investigation concur with those of Mr. Carroll. The following excerpt from the 1966 site work by Orville Carroll summarizes the observations and conclusions of that investigation:

B. Architectural: The writer conducted an investigation of the shed in April of 1966. The clapboards of 1865 were removed from the west and north walls exposing the original boards and the original location of the door and window openings. Some clapboards were removed from the east wall but soon replaced when it became obvious that the wall boards underneath were not original.

As the frame of the shed was measured and drawn up, it soon became apparent what the original shed looked like prior to 1865. The three sheets of preliminary drawings included in the appendix of this report show the shed as it might have looked in 1775.

The frame of the shed was originally constructed of approximately 215 pieces. Of this total, 86 pieces remain intact or 40 percent of the original structure. Approximately 85 percent of the original wall boards remain on the west wall and 75 percent of the wall boards on the north wall. One original interior partition survived with only the bottom board being replaced. The east wall, with the exception of the five main posts, one oak studding and five diagonal braces, was all removed and replaced with new material after 1865. Only the girts survive from the original framing of the south end wall and two early room partitions.

A short section of the foundation sill is still in place near the center of the west wall and perhaps one original floor joist. Another original foundation sill, badly rotted, is still in place under the north partition wall.¹⁶

Mr. Carroll's observations included original featheredge boards fastened with hand-wrought nails on the north and west elevations of the shed. He also discovered evidence of original doorway and window openings on the west elevation of the shed. The doorway openings were identified by scars left on the sheathing boards, indicating the height of an earlier doorway and the hole left by the pintles that held the door hinges (figs. 16- 17). Both doorways were renovated by Keyes in 1865 and fitted with new doors. The original west-elevation window openings were located above the doorways, and were also identified by scars on the extant sheathing boards (fig. 18). The north window opening was renovated by Keyes, but evidence of the earlier window frame was observed on the sheathing boards. The south window was completely covered over by Keyes; the evidence left included not only a clear indication of the size of the original window, but also a ghost of the window surround. Mr. Carroll's observations were the basis for his conjectural plans of the Elisha Jones Shed circa 1775 (Appendix E).

In summary, it is apparent from previous research and the current investigation that the Elisha Jones Shed was constructed by 1775, and was possibly located near the Elisha Jones House.

¹⁶ Carroll, *Architectural Data Section on the Shed*, pp. 10 - 11.

Alterations

Circa 1775 – 1863

The documentary evidence, as previously discussed, suggests that the house described and extensively renovated by John Keyes was essentially the building that existed circa 1775. Tax documents indicate that Elisha Jones probably owned a large house (see the previous section “Historical Context, Elisha Jones Property Ownership, Jones Ownership, Elisha Jones”). The will of Elisha Jones gave the house to his son James Jones, but reserved the use of its “southern end with a cellar under it” to his widow Elizabeth and daughter Patty.

James Jones inherited the property and dwelling from his father in 1810. Of the documents reviewed, there was no evidence suggesting he made any extensive changes to his father’s house. The tax records for 1826 – the first available after James’s inheritance – list his house, barn, shop, and shed as taxable holdings.¹⁷ In comparison to the value of Elisha’s estate in 1798, there does not seem to be an appreciable increase in the value of real estate that might indicate changes or additions to the buildings.

James Jones sold the property to Nathan Barrett in 1836 for \$800.¹⁸ However, James Jones continued to pay the real estate taxes until he died in 1838, and his widow continued to live in the house and paid half of the taxes from 1839 through 1854.¹⁹ According to previous research, Nathan Barrett never lived in the house, and he probably did not make any significant improvements to it. In 1863, he sold the property for \$3,000 to John Keyes, who purchased it for his wife.²⁰

John Shepard Keyes Ownership, 1863 – 1910

Introduction

John Shepard Keyes bought the Elisha Jones House in April 1863, but did not begin his renovation of the property until 1865. He described some of the details of his work in his autobiography, as well as in *Story of an Old House* and in “Houses in Concord in 1885.” Pertinent sections of these writings are included as in this report as Appendices B, C, and D. The alterations to the house and shed were also well-documented by late 19th- and early 20th-century photographs, which have been used here to illustrate some of the changes (figs. 19- 21).

¹⁷ Concord Tax records 1826.

¹⁸ Middlesex Registry of Deeds, Deed Book 354, Page 330. Copy at MIMA Archives.

¹⁹ Concord Tax records 1838 – 1854. Also see “Jones House Area History,” p. 8.

²⁰ Middlesex Registry of Deeds, Deed Book 912, Page 144 (April 4, 1863).

John Keyes finalized his plans for renovating the Elisha Jones House and Shed in 1865, and he began the project. Though discouraged at the outset by the condition of the buildings, he did persevere. An entry in his autobiography describes the beginning of the renovation:

Having got my plan perfected for the house alterations, I began work on it with Nathan S. Hosmer as a carpenter in the spring of 1865. I got Darby moved out into the house at the corner of the roads north of the bridge beyond our house, and I found mine as I proceeded very dilapidated and rotten. So much so that after a few days work by the men teasing away the decayed timbers, I was strongly advised to pull it all away and build new. This was such sensible advise that after conferring with (illegible first name) Brown, I went home and confessed to my wife that I ought to do it but that it would take away all my interest in it, and I fairly cried over the disappointment. She comforted me, by rather suggesting that I could afford to do what I pleased with it and after a nights sleep over it or rather sleeplessness I decided to stick to my original purpose, carpenters masons and practical men to the contrary.²¹

John Keyes proceeded with the renovations throughout the year and completed the exterior and a portion of the interior work by the fall. His feelings about the renovations to the Elisha Jones House were reflected in “Houses in Concord in 1885”:

When completed it was the largest, most commodious, convenient and best farm house in Concord. It had over a score of rooms, beside halls and closets, and as all the work was done day to day, and under my personal supervision, it had cost not less than \$7,000.00.²²

Elisha Jones House Exterior Alterations

Fenestration

The primary windows on the main house were clearly altered by John Keyes, while work on the remainder of the windows is less clear. In *Story of an Old House*, he wrote that “...the small windows [were] enlarged; and Lutheran, long and bay windows, porch and piazza added....”²³ Keyes gave a slightly contradictory account in “Houses in Concord in 1885,” stating that “The old small windows were replaced by a bay, long, and french windows....”²⁴ At any rate, this documentation makes it clear that Keyes added the north lean- to’s dormer (“Lutheran”) window, lengthened the three windows on the first story of the west façade, and added the south- elevation bay window. (The “french windows” were part of the new southeast addition that Keyes built.)

All of the other old windows on the house appear to have been removed and replaced with wider windows. As explained previously, four old windows that Keyes used on the east elevation (W218- 221) may have been reused from the main house; these are narrower than the present windows.

²¹ Keyes, “Autobiography,” p. 226.

²² Keyes, “Houses in Concord in 1885,” p. 44.

²³ Keyes, *Story of an Old House*, p. 16.

²⁴ Keyes, “Houses in Concord in 1885,” p. 43.

Aside from the four old reused windows, the sashes of the windows on the main house and shed display two different muntin profiles. One profile is an elongated design typical of the Gothic Revival period. The other profile is wider, with an ogee shape. The Gothic Revival profile is found primarily in the most prominent windows – the west façades of the house and shed, and at the south- elevation bay window. The ogee profile is found chiefly on elevations of less importance – the second- story south elevation and back of the main house.

Paint analysis shows that the ogee- profile sashes lack the first clear finish found on the Gothic Revival sashes (see Appendix G. “Paint Analysis”). This normally would suggest that the ogee-profile windows were added by John Keyes at a point slightly later than the Gothic Revival windows. However, ogee- profile windows are found on parts of the house and shed that are known to have been built in 1865. The reason for this discrepancy is not known. It thus seems that the current appearance of most of the windows of the house and shed is the same as that following John Keyes’s renovations in 1865.²⁵

West Façade

The west elevation – the façade – retained its 18th- century form, but it was renovated with new windows, siding, and trim elements. As explained previously, Keyes lengthened the three first-story window openings on the facade to floor level, and installed large, double- hung, six- over-nine sashes with elongated Gothic Revival- style muntins.²⁶ On the second story, the old windows appear to have been removed and replaced with new, wider windows having double-hung, six- over- six sashes with elongated muntins. All of the new windows were trimmed with plain board surrounds and beveled sills. The lengthened windows on the first story were surmounted by hoods. These were supported by brackets that had a cyma- recta (S- shape) profile, but no other detailing.

In “Houses in Concord in 1885,” John Keyes stated that “...the front [was] sheathed perpendicularly over the old boarding and clapboarding.”²⁷ The sheathing in this case was tongue- and- groove vertical siding, which is extant on the house. Accompanying the new siding were a number of trim elements, including plain corner boards 8 inches wide and a narrow beveled water table. At the cornice level, dentils were installed under a molded wooden gutter. The dentils were spaced 14 inches apart, and were continued along the cornice of practically the entire house.

The other significant change to the façade involved the front entry. Keyes purchased the old portico of the Thoreau house, and had it moved to his Monument Street property and installed at the front doorway. The portico was a classical- style structure with fluted columns and a heavily molded pediment. A large stone floor with a narrow stone along the south edge formed the base of the porch. Two fluted Doric columns sat on squat pedestals, and fluted pilasters that marched the columns were installed on either side of the front doorway. The columns’ capitals supported the entablature, which had an unadorned frieze that transitioned to the cornice with a cavetto molding. The cornice was constructed with a flat section surmounted by a cyma recta molding. The pediment of the portico was constructed with a molded rake cornice and a deep

²⁵ This excludes the windows of the room built ca. 1930 over Keyes’s 1866 enclosed porch.

²⁶ Keyes, “Autobiography,” pp. 226- 227.

²⁷ Keyes, “Houses in Concord in 1885,” p. 43.

tympanum (i.e., center triangular section). On both sides of the portico, benches were built between the columns and the pilasters. An enclosure within the portico was evident in one of the historic photographs (fig. 20, 1904); it appeared to be fitted with storm doors for the winter. Extant wooden strips attached to the porch ceiling show where the enclosure would have been attached.

The front doorway itself was also altered during the renovations. Keyes added sidelights that he had been given by his brother to either side of the doorway,²⁸ and the door was most likely replaced with a panel door at the same time (the existing door is a more modern replacement). The addition of the portico and sidelights created a more formal appearance for the façade and the front entry.

South Elevation

The ca.- 1775 south elevation appears to have been the gable end of the main block, with the southeast lean- to forming a saltbox profile. Keyes's renovation of the south elevation began with the removal of the lean- to. In its place, he built a two- story addition with a hip roof that tied into the main block's gable roof. The cladding on this elevation was clapboards, and the trim elements matched those on the façade. The molded cornice with widely spaced dentils was used on the rake of the gable, as well as on the cornice below the hip roof.

The bay window referenced by Keyes was built on this elevation of the main house, replacing any earlier windows that were here. The center window of the bay had double- hung, eight- over- eight sashes. That window was flanked by two windows with double- hung, four- over- four sashes. The bay window was sided with overlapping horizontal boards with a beveled top edge, also known as drop siding. The entablature of the bay was constructed with a quarter-round architrave, surmounted by a plain frieze with a quarter- round molding at the top leading to the cornice, which had a cyma recta molding. The roof of the bay was hipped with a shallow pitch. The second- story window above the bay was fitted with double- hung, eight- over- eight sashes – different from the six- over- six sashes used elsewhere, but matching the center window of the bay below.

The “french windows” Keyes mentions were the French doors (D102 and D103) in the south and east walls of his new southeast addition, which became a rear parlor (Room 103). He noted that these “French windows” also came from his brother George’s old cottage.²⁹ Each French door had a pair of floor- to- ceiling casement sashes. Each casement had four lights with ogee-profile muntins three- quarters of an inch wide. The doorway opening was trimmed with plain board casings and a hood supported by scroll brackets.

East Elevation

Following the renovations by John Keyes, the east elevation of the Elisha Jones House consisted of a complex series of elements. At the south end of the elevation was the Keyes’s two- story southeast addition, with a hip roof. At the north end of the east elevation was the 2½ - story gable end of the house’s northeast addition (fig. 22). Thus, the roof ridges of the new southeast addition and the old northeast addition were parallel. Between them was the portion of the old

²⁸ Keyes, “Autobiography,” pp. 226- 227.

²⁹ Keyes, “Autobiography,” pp. 226- 227.

southeast lean- to roof, which Keyes wrote that he retained to form a valley and facilitate water run- off from the complex roof structure.

The east elevation was clad with clapboards and primarily trimmed with plain boards. The fenestration here was also renovated by Keyes. It is apparent from the building materials and paint analysis that the windows on the east elevation dated from the Keyes period of renovation. As previously described, French doors were used on the first story of the southeast addition/rear parlor (Room 103). On the east elevation a similar French door (D104) was also installed in the study (Room 104). With a few exceptions, other windows on the east elevation were replaced with new windows having double- hung, six- over- six sashes. A single sash window was installed over the basement stairway in the kitchen.

As explained previously, by 1775 the north lean- to had a 1 ½- story east extension. This is seen in the 1875 *Harper's* drawing (fig. 13) and described by Orville Carroll's conjectural drawings and report. Whether this was part of the original construction of the north lean- to, or rather a later addition, is not known. However, when Keyes brought the shed up to the north end of the house, he added a full second story to that section of the lean- to, in order to create a second-story connection between the house and the shed.

Mr. Carroll's report included the following description:

The roof [of the small shed connecting the main shed to the house] extended 12' – 7" over the north lean- to of the main house. The lean- to roof was removed, in part, and a full story added to the north, east and west sides of the 2nd floor room. A doorway was framed between this room and the 2nd floor of the shed.³⁰

The portion of the lean- to roof removed was the roof of the 1 ½- story east extension of the north lean- to (see Appendix E, fig. 65). Figure 71 in Appendix F shows the extension after its roof was raised. As explained previously, the windows of the heightened second- story room (Room 208) have older, single- hung, six- over- nine sashes. Keyes seems to have retained the south window (W217) intact, and reused the east window (W218) from elsewhere on the main house.

North Elevation

The renovation of the north elevation included replacing the old windows with new ones, and adding sidelights to the north entry doorway (fig. 21). John Keyes also added a "Lutheran window," or gabled dormer, to the lean- to roof.³¹ The dormer had a window with double- hung, six- over- six sashes, a gable roof, clapboard siding, and a molded pediment with dentils over the window (fig. 26). The roof of the dormer abutted the lean- to roof, and it extended out well past the sides of the dormer.

³⁰ Carroll, *Architectural Data Section on the Shed*, p. 13.

³¹ Keyes, "Houses in Concord in 1885," p. 43.

Chimneys and Roofs

In addition to the alterations previously described, John Keyes had the two old chimneys taken down and new ones built. Exterior photographs depict a total of five chimneys after the removals, including two for the shed (fig. 19). The new chimneys had a recessed panel on each side of the stack, and corbelling and dentils at the top of the stack. Finally, Keyes added a skylight to the east slope of the main gable roof, which coincided with some of the interior alterations he was making (fig. 22).

1866 Porch

Keyes noted that all exterior work was completed by the fall of 1865. However, in October 1866 he hired Hosmer once again to construct a “piazza” on the east elevation. The “piazza” was an enclosed porch that had fluted columns around its perimeter: three-quarter-round columns at the outer northeast and southeast corners, and two half-round columns along each of its three sides. Keyes noted in his diary that he obtained the posts for the porch from his brother George.³² The columns along the south and north sides of the porch flanked a center double doorway. The columns along the east side flanked a center assembly of two window openings with a single doorway between them. The sides and doorways of the porch held either multi-light sashes and French doors, or screens and screen doors, depending on the season. Keyes recorded the progress of the piazza’s construction in his diary, noting that on November 9 Hosmer was installing the windows and storm doors, and that another worker was trimming the roof.³³

The exterior renovation of the Elisha Jones House introduced 19th- century materials into an 18th- century structure in order to make the house more livable for John Keyes and his family. Still, upon completion of the work, John Keyes felt that the exterior retained the general shape and character of the old house.

Finishes

The 1973 investigation and paint analysis conducted for this report (Appendix G) show that after Keyes completed his renovations in 1865, the siding of the house and shed was painted rust-red, with green trim, tan doors, and black sashes. Keyes retained this color scheme until 1898, when he changed the siding color to yellow, with white trim and green doors and shutters. The sashes remained black. Similar paint colors have been used on the house since that period.

Elisha Jones House Interior Alterations

Though Keyes thought that the exterior retained some semblance of the old house, he noted that the interior was so changed that the former owners would hardly recognize it. The interior renovations of 1865 literally ranged from the sills to the ceiling, and included all the surfaces in between.

³² Keyes, Diary, Vol. 7, October 31, 1866 –November 2, 1866 (vol. 7 of 13). Concord Free Public Library Special Collections, Microfilm, Keyes Diaries reel 2.

³³ Keyes, Diary, Vol. 7, November 9, 1866.

Structural Alterations

John Keyes began the renovation of the Elisha Jones House with structural reinforcements. He noted that “new sills were put in all around,” and that rotten sections of the oak posts were removed and new pieces spliced on. Keyes also moved tie beams in the attic to a higher position, so that the height of the ceilings in the second-story rooms could be increased. On-site investigation indicated that at least one of the beams for the first-floor framing of the front parlor (Room 102) was also added by Keyes. This particular beam is similar to the front sill, which dates from the Keyes renovation. Both structural members are logs that were dressed only on the top and bottom and have some of the bark left on the sides. The beam is joined to the front/west sill; it spans from the sill to the north-south beam that runs through the middle of the house, and which supports the bearing wall between the front and back rooms on the first story. (This north-south beam was most likely the rear sill in the earlier configuration of the house.) The construction methods and the physical evidence indicate that this beam was added by Keyes.

Additional structural changes were made by Keyes when he added to the existing structure in 1865. However, most of those changes are not discernable without further destructive investigation.

First- Story Alterations

It appears that John Keyes built a “china closet” east of the dining room, “where the [original] chimney had stood, and a pantry also....”³⁴ The pantry connected the china closet to the kitchen, which was located in the north lean-to. This arrangement is seen in Appendix F, fig. 68. He also wrote of having created “a bed room almost wholly on the site of another chimney,” but the location of this room is not at all clear.³⁵

John Keyes wrote that all the rooms had new inside finishes. On the front wall he noted that the old plaster was left as back plastering, and that new finishes were applied to that. Comparison of the wall thicknesses in the front parlor (Room 102) and the dining room (Room 109) with that of the hallway (Room 101) indicated the walls are substantially thicker in the two rooms. This was also depicted in the 1965 drawings (Appendix F, fig. 68), confirming that Keyes did cover the existing walls with new materials. Though he did not go into detail about each room, the extent of the renovation and the inference of his notes indicated that all the interior walls were finished with a fresh coat of plaster. According to Keyes’s autobiography, the new plastering was completed by the fall of 1865.

On the first story, the only ceiling mentioned by Keyes was the one in the dining room. That ceiling had been originally open to the framing, and later closed in with lath and plaster. Keyes had wanted to restore the open ceiling but noted that he could not remove the rusted nails nor hide their marks. The ceiling was finished with lath and plaster and the summer beam was left exposed. Keyes did not differentiate between interior surfaces in his comment about interior finishes being new, so it is assumed that he renewed all of the ceilings as well as the walls.

³⁴ Keyes, “Houses in Concord in 1885,” p. 44.

³⁵ Keyes, “Houses in Concord in 1885,” p. 44.

All accounts of the John Keyes renovation made note of the woodwork used throughout the house. Several species of wood were used for the renovation, most of which were native to Concord. Keyes elaborated on the particular woods used in the house in “Houses in Concord in 1885” and in his autobiography. His autobiography also noted which woods were used in particular rooms:

The upper rooms were finished in pine oiled. The parlors in butternut, the dining room in chestnut, the front hall in oak, the end entry in birch, the bedrooms in curled maple, and my room in chestnut stained with lime, the kitchen was chestnut, and the doors of the several rooms corresponded to the wood. It was the first house in Concord in which natural wood without paint was used for finish, and all these except the butternut and maple, grew in Concord.³⁶

The description demonstrated John Keyes’s pride in the materials he used, and in the fact that the woodwork was not painted. The interior elements constructed with these woods included baseboards, cornice molding, doors, and doorway and window trim. Of the extant materials observed on site, with the exception of those in the front hallway (Room 101), most interior elements appeared to date from the Keyes period of renovation.

As previously described, the woodwork in the front hallway included a paneled stairway wall, a scrolled stringer, and other stairway elements that appear to predate the renovations by John Keyes. Keyes also introduced some new elements to the hallway, including the front doorway, baseboards, cornice molding, and doorway trim. He also cased the west- wall girt above the front doorway. The stairway elements were left intact by Keyes and grained to match the new oak woodwork.

The first- story baseboards were typically constructed of boards capped with moldings. Some of the rooms exhibit simple moldings, while others are more complex. The front hallway (Room 101) has a 7½- inch baseboard capped with a 2- inch cyma- recta molding. As would be expected, the more formal rooms at the front of the house were renovated with more complex moldings. The baseboard used in both the front and the rear parlors (Rooms 102 and 103) is capped with a more complex molding composed of a cyma reversa (reverse S shape), a half-round bead, and a smaller cyma- recta molding at the top edge. The baseboard in the dining room (Room 109) is capped with molding similar to that of the parlors, having a cyma reversa, a half- round, and a scotia (concave profile) at the top edge. Other first- story rooms have less- complex baseboards. The baseboards in the study (Room 104) and the north entry hallway (Room 107) have a simple quarter- round along the top edge. John Keyes’s office (Room 108) has a baseboard capped with a simple cyma- recta molding. Paint evidence indicates that except for those in the kitchen, the baseboards throughout the first story date from the Keyes period.

As with the baseboards, the trim for doorways and window openings displays classical details. The trim elements for the doorways and windows of each room were constructed from matching molding stock. In the front hallway (Room 101), the doorways are trimmed with plain boards with a cyma- recta and scotia molding along the outer edge. The trim in the parlors (Rooms 102 and 103) is more elaborate, incorporating a cyma reversa, half- round bead, scotia, and a second half- round bead at the edge. In the front parlor (Room 102), the south- wall bay window was constructed with panels below the window sills. These panels were trimmed with a

³⁶ Keyes, “Autobiography,” p. 228.

simple cyma- recta molding. The ceiling of the bay window area was also constructed with two panels and the same profile trim.

The dining room (Room 109), similar to the parlors, was finished with complex doorway and window trim that matched the baseboard trim in that room. John Keyes chose to finish his office (Room 108) with same trim as the dining room. The windows and doorways in the study (Room 104) were constructed with naturally finished plain board trim from “curled maple” or burl maple. The doorways in the north entry hallway (Room 107) were also trimmed with naturally finished plain boards; in this case, Keyes used native birch for the woodwork. The finish in both Room 104 and Room 107 is extant and retains the aesthetic effect achieved by Keyes.

The doors installed during the Keyes renovation were typically paneled doors with four recessed panels. The door panels were arranged with two long panels over two shorter panels. The edge of each panel, along the stile and rail, was trimmed with classical moldings that incorporated cyma- recta profiles matching other trim elements in that room. As Keyes noted, the doors for each room were constructed from the same species of wood as the trim in that room. The doors were hung on butt hinges with acorn- style finials. Many of the first- story doors have glass knobs with a mercury interior coating, giving them a silver appearance. Brown porcelain knobs were used in some cases.

Most of the extant doors on the first story appear to date from the Keyes period. The only exceptions are the closet doorway in the north entry hallway (Room 107), and the kitchen doors. The closet door has four raised panels, unlike Keyes’s recessed panels, and so appears to be older. The door has a grained finish to match the natural woodwork in the back entry hallway. However, the paint evidence on the door confirms that it is an earlier door reused in this location by Keyes. The kitchen doors appear to be later.

As previously described, all of the early windows on the main block of the Elisha Jones House were replaced during the Keyes renovation. Some early windows do survive, having been reused or retained on the second story of the shed and the east extension of the north lean- to (Room 208). However, all other sashes have paint evidence that clearly date them to a single period of construction, apparently the renovations by John Keyes. (See the subsequent section, “Current Physical Description, Window Schedule.”)

John Keyes added the previously described dormer window to the north roof of the north lean- to in order to gain more head room for the north/back stairway. The stairway added by Keyes was constructed with an 8 $\frac{3}{4}$ - inch run and an 8 $\frac{1}{4}$ - inch rise. The stairway was built with a curved railing supported by round, tapered balusters and a turned newel post. The stairway stringer was trimmed with a plain board with an applied cyma- recta molding. The hallway at the top of the stairway was illuminated by the dormer window.

Another significant alteration by John Keyes was the addition of fireplaces in most of the rooms. Keyes wrote that each room had “an open soap stone fireplace” with marble mantels, and his descriptions of the front parlor mantel were quite detailed. Keyes’s description from *Story of an Old House* was as follows:

One treasure that may interest Antiquarians was fortunately secured for the front parlor. The mantel that stood in the recess behind the

Speaker's chair, in the old Hall of the House of Representatives in the Capitol at Washington, now ornaments the north- west room of the old house. It was taken out of that hall of Congress when that was converted into a statuary gallery on the enlargement of the Capitol in 1864- 5, and sold for old marble, purchased and shipped to Concord. It is partly of Italian white and Vermont dark marble, and was cut by the Italian artists who worked about 1815, rebuilding the Capitol after the British forces burned the U.S. buildings in the war with England. The mantel has the fasces for pilasters, surmounted by a finely carved sheaf of wheat, and two side panels of the frieze with thirteen stars around the sun, as emblems of the original thirteen states shone on by Liberty. In the centre panel is a raised figure on a pedestal, of America wearing the cap of Liberty and crowning, with laurel wreaths in each hand, female figures representing, the one leaning on a plow and holding the square, chisels and mallet, Art and Agriculture; the other, with her foot on the globe, an anchor and bale of merchandise behind and an open book in her hand, Science and Commerce, emblematic of the future of the United States.³⁷

The parlor mantel described above was depicted in the photograph of Mr. and Mrs. John S. Keyes playing a board game (fig. 8). As previously mentioned, John Keyes constructed all of the fireplaces in the Elisha Jones House with soapstone and furnished them with marble mantels, which he felt were safer than wooden ones. The mantel in his office (Room 108), which was purchased at auction in Boston, was of elaborately carved black and white marble. The other mantels in the house were plain. All of the extant marble mantels date from the Keyes period.

As previously cited, Keyes took great pride in his use of natural, unpainted wood for interior trim in his house. The interior finish of the walls during the Keyes period is mentioned in the documents reviewed, and the current site investigation did not include wallpaper analysis. Most of the interior walls are currently covered with wallpaper (some with paint over the paper), and it is possible that Keyes used wallpaper during the renovations.

Second- Story Alterations

John Keyes also carried out renovations on the second story. He felt that the existing ceilings of the chambers were too low, and he wanted to raise them. To this end, he moved existing tie beams in the attic up by 2½ feet. The reconstructed ceilings were thus coved, but only on the sides that abutted the house's gable- roof slopes.

Keyes also had the ceiling over the front stairway partially removed and a skylight installed to light the stairway and second- story hallway. The skylight was built with an interior sash at the ceiling level and an exterior sash on the east slope of the main gable roof.

As previously described, the stairway elements in the second- story hallway (Room 201) retain early paint finishes. These finishes appear below a grained layer that was added by John Keyes. When Keyes noted that he left the front stairway as it was, he apparently meant both the first- story and the second- story elements.

³⁷ Keyes, *Story of an Old House*, pp. 16- 17. Also see Keyes, "Autobiography," pp. 228 – 230.

The addition that replaced the old southeast lean- to included a chamber (Room 204) above the rear parlor. Keyes built the addition at the same height as the main house so that the roof lines would match. The ceiling in the new chamber was constructed to match the coved ceilings of the older second- story rooms.

Keyes noted that “the upper rooms were finished in pine oiled.” The woodwork in the second-story rooms was not as elaborate as the first story. The baseboards were typically capped with a simple cyma- recta molding, and in some cases were just plain boards. Doorway and window trim throughout the second- story rooms in the main block consisted of a complex molding with a quarter- round, scotia, and bead profile.

As with the doors on the first story, Keyes’s doors on the second story were typically four- panel doors with two long panels over two short panels. The recessed panels were trimmed with a cyma- recta molding. He also seems to have reused some older doors. One of these was the door to the linen closet (Room 201a) off the second- story hallway. This was a paneled door with two raised panels, one above the other. The paint evidence on this door appears to match that of the old stairway elements, indicating that it was extant somewhere in the house before Keyes’s renovations. However, the framing and trim of the closet doorway appear to be from the Keyes period, so the door was probably not in this location prior to that time.

Two other old doors were apparently reused in the room that Keyes heightened to connect the house to the shed (Room 208). One connects the room to the hallway, while the other connects the room to the shed. Both doors have four raised panels, which is a pre- Keyes design. The doorway to the hallway may be in its original location: it is on the side of the room that was 1½ stories prior to Keyes’s renovations. The doorway to the shed was created by Keyes, so the old door must have been moved here from another location.

Keyes also enlarged the windows in the main block of the second story. With few exceptions, Keyes had double- hung, six- over- six sashes installed in the second- story window openings. As previously discussed, some of the window sashes on the shed and the east extension of the north lean- to (Room 208) appear to have been reused from the earlier window openings, possibly from the main block of the house.

The addition of the dormer to the north lean- to roof created additional headroom for the back/north stairway and illuminated the back/north hallway. This hallway extended east to Room 208, which was apparently used as living space. However, the interior elements of this room differed from those of other second- story rooms. Room 208 was created when Keyes raised the roof of the east extension of the north lean- to. Here he apparently reused elements from the older sections of the Elisha Jones House. Paint evidence on the raised- panel doors and the south and east window sashes (as described previously) indicate that they predate the Keyes period of renovation.

Elisha Jones Shed Alterations

John Keyes summed up the alterations made to the Elisha Jones Shed (fig. 21) in the following sentence taken from his autobiography:

I moved the old shed which held the quintals of fish in 1775, up to and joined it to the main house, raised the roof so as to get a chamber over it for clutter and place for a bowling alley for the children.³⁸

He further noted in “Houses in Concord in 1885” that the bowling alley was 40 feet long. However, in the documentary materials reviewed Keyes did not indicate from where he moved the shed, nor did he provide any other details regarding his renovation of the structure.

Previous archaeological and architectural investigations had failed to determine the former location of the shed, and the current investigation had the same results. However, what is fairly obvious are the changes made by Keyes to the structure.

In order to move the shed closer to the house, John Keyes removed the small shed formerly connecting the main shed to the house. He removed the main shed’s roof and heightened the shed from 1 ½ to two stories. He also heightened the adjacent east extension of the north lean-to from 1 ½ to two stories, forming the present-day Room 208. Keyes then built a new gable roof covering both the shed and Room 208, to create easy access between the main house and the shed at the second-story level. The new roof was hipped at the north end of the shed, and the north roof slope contained a skylight.

The new roof was built with 3- by 5- inch rafters spaced 24 inches on center and 1- by 11- inch collar ties. At the south end of the shed, the three rafter bays adjacent to the east extension of north lean-to were constructed from hewn 5- by 6- inch rafters. These rafters appear to be reused materials, and were possibly from the earlier roof structure. The roof framing over Room 208 continues with 3- by- 5 rafters. John Keyes constructed two brick chimneys in the shed similar in style to those on the house (fig. 21), with an inset panel on the stacks and corbelling at the top.

In order to complete the second story, the framing of the east wall had to be extended above the first-story girt. This was accomplished by splicing posts onto the tops of the existing posts (fig. 23). The posts extended to the new plate that supported the roof structure. Additional 3- by 5-inch studding and bracing was used in the construction of the walls.

As with the main house, John Keyes altered the windows and doorways of the shed during his renovations (see the subsequent section “Current Physical Description, Window Schedule”). Previous building investigations by Orville Carroll determined that on the west façade, one earlier window opening was covered up by Keyes, one window opening was altered, and five window openings were added. In all, John Keyes had six new windows installed in the shed, as well as a new window in the west wall of Room 208 (W227). All of these windows had double-hung, six- over- six sashes with elongated muntins. Mr. Carroll’s investigation further determined that the Keyes-period doorways were installed in earlier openings (see the previous section “Historic Appearance, Elisha Jones Shed Circa 1775”). The evidence uncovered by Mr.

³⁸ Keyes, “Autobiography,” pp. 226- 227.

Carroll indicated that John Keyes reused the two existing doorway openings and an existing chaise entrance when he renovated the shed in 1865.

Orville Carroll's building investigation determined that the east elevation of the shed was almost entirely reconstructed during the 1865 renovations. His restoration drawings (Appendix E, fig. 65) conjecture that the one-story elevation had two doorways and a window. Keyes apparently retained one of the doorways, and added a number of windows on both the old first and the new second stories of the elevation. However, the windows on this elevation have a combination of double-hung, six-over-six sashes and single-hung, nine-over-six sashes. The six-over-six sashes presumably date to 1865, but the nine-over-six sashes may have been reused here from the original house. Paint evidence and the details of the window frame and sashes clearly indicate that these are older windows, but whether they were moved from the main house was not determined.

On the first story of the shed, John Keyes apparently removed some partitions and added a stairway to the second story. The partition wall between the shed and the chaise stall appears to predate the Keyes period of renovation. Keyes mentioned that he built a bowling alley on the second story of the shed, but the only remaining elements from the Keyes period are the partition wall at the top of the stairway, and the wall between the shed and Room 208.

A lean-to was attached to the north end of the east elevation of the shed during the Keyes period of ownership. This arrangement is shown in photographs from the late 19th century (figs. 19 and 21). It was apparently open on the south side; this arrangement is seen in drawings done in 1965 (Appendix F, figs. 68 and 72).

John Shepard Keyes Barn

The existence of a barn on the Elisha Jones property was documented as early as 1695, when John Smedley deeded half of his barn to Ebenezer Hartwell. The barn was again mentioned in the deeds for the property to Ebenezer Hartwell, Jr. The deeds did not indicate where the barn was located on the property, but it was included with the description of the house, which was on the west side of the road. Presumably the barn was located on the west side of Monument Street during the late 17th and early-18th centuries.

The tax records for James Jones included a barn, and given a farming operation the size of the one run by Elisha Jones, there had to be a barn on the property. In "Houses and People in Concord 1810 to 1820," Edward Jarvis described the west side of Monument Street as having no buildings between Dr. Ripley's and Deacon White's, with the exception of the barns of James Jones and Humphrey Barrett, which were opposite their respective houses.³⁹ Whether the barn referenced by Jarvis was the original Smedley-Hartwell barn is not known.

³⁹ Edward Jarvis, "Houses and People in Concord 1810 to 1820," 1882 (annotated by Adams Tolman, 1915), p. 211. Concord Free Public Library, Special Collections.

When John Keyes bought the property, a barn still stood on the west side of the road. John Keyes had the barn moved to the east side of the street and situated northwest of the house. His autobiography included the following description:

The barn which had stood for a hundred years opposite the house, was moved across the road and fitted up neatly. Darby Ferguson and his wife Julia our old cook were living in the house on the farm and carrying on the work of it. Jersey cows and a work horse were bought and put in it, and it became quite a pet with us all.⁴⁰

Keyes further noted in “Houses in Concord in 1885” that the barn was shortened by one bent that was 12 feet long, and improved by the addition of a cellar.

John Keyes also mentioned that the blacksmith shop was torn down before the barn was moved, and that the barn was “placed nearly on the site of the blacksmith shop.”⁴¹ As previously discussed, this was also noted by Edward Jarvis in his description of the east side of Monument Street, and was confirmed through archaeological investigation in 1967.⁴²

Historic photographs depict the barn northwest of the house after John Keyes had moved it (fig. 24). The historic photographs depict a wood- framed structure with a gable end entrance in the style of a “New England Barn.” The barn was clad with clapboard siding, and it had a large sliding door on the south gable end. A long transom window with 15 lights extended over the barn doorway. The windows on the west elevation had six- over- six sashes; three windows were visible in the photograph, but there may have been more. The barn also had a one- story structure attached to the east elevation, which may have been used as the stable. A photograph of John Keyes with a foal appears to depict a section of the east elevation of the one- story addition to the barn (fig. 25). The barn was crowned with a cupola which, according to Keyes, held the bell from the English blockade runner “Britannia.” Keyes also noted that the points of the compass under the weathervane were the sword and oar, which represented the badge of the Marshal’s office.⁴³ Keyes’s autobiography noted that a cesspool, which was connected to the main house, was built in the barn cellar under the horse stalls.

The barn was removed from the site sometime during the 19th century. Sections of the barn foundation remain, forming retaining walls north of the house and driveway.

⁴⁰ Keyes, “Autobiography,” p. 212.

⁴¹ Keyes, *Story of an Old House*, p. 16.

⁴² Leland J. Abel, Historic Structures Report, Part II: Archeological Data Section on Elisha Jones House, Minute Man National Historical Park, Concord, Massachusetts (Concord, MA: U.S. Department of the Interior, National Park Service, 1967), pp. 4- 6.

⁴³ Keyes, “Houses in Concord in 1885,” p. 43.

Alterations After John Shepard Keyes

Exterior Alterations

The Elisha Jones House and Shed retain a majority of the architectural elements introduced by John Keyes. However, some changes have been made to the buildings since the Keyes period. The current research did not discover any further documentation regarding later changes to the buildings, but historic photographs can help discern approximate dates of some alterations.

As previously discussed, the documents reviewed indicated that Alicia Keyes may not have spent all of her time in Concord after she and her sister acquired the property. It would unlikely that a single woman who spent some of her time away from the house would have made any major changes to the buildings. It appears more likely that most of the alterations to the buildings after the John Keyes period were made during the 38- year ownership by Henry Fay.

In November 1923, during Alicia Keyes's ownership, fire damaged portions of the “rear ell,” second story, and roof, which would have required repairs (the shed was undamaged).⁴⁴ The repairs may have included some minor alterations, but given the time of year, it seems unlikely that extensive changes would have been undertaken at the time.

The most significant post- Keyes addition to the Elisha Jones House was the second- story room (Room 205) over the enclosed porch on the east elevation. The room was constructed on the roof of the porch, and is accessed from the southeast bedroom (Room 204). The exterior of the addition was sided with clapboards and trimmed with plain boards to match the other portions of the building. The addition was constructed with a hip roof that intersected the hip roof over the Keyes- period southeast addition. The cornice of the addition was built with dentils to match the existing Keyes- period house trim. Windows included a triple window on the south elevation; the center opening held double- hung, six- over- six sashes, with the flanking openings holding double- hung, four- over- four sashes. A triple window was also installed on the east elevation, with double- hung, six- over- six sashes in all three openings. All of the windows' sashes have Colonial Revival- style muntins (see the subsequent section “Current Physical Description, Window Descriptions, W208– W213”). Examination of the building materials used, and comparative analysis of paint layers, indicates that this addition was the work of Howard Fay circa 1935.

Two other changes since the John Keyes period were the rebuilding of four of the five chimney stacks, and the remodeling of the north lean- to's dormer window. These alterations were apparently completed during the same time period, and possibly concurrently. The five chimneys constructed during the Keyes renovation (three on the main house and two on the shed) had distinctive recessed panels and several courses of corbelling with dentils (fig. 21). At some point, four of these chimney stacks (above the roof line) were rebuilt with plain brickwork and two courses of corbelling. The southeast chimney on the main house was not so altered.

The dormer originally had wide eaves, plain rake boards, and decorative elements in the pediment (fig. 26). The altered dormer was reconstructed with narrow eaves and molded rake boards, and the pediment was clad with clapboards (fig. 27). The six- over- six sashes were

⁴⁴ *Events in Concord*, Scrapbook, V. III, p. 32. Concord Free Public Library, Special Collections.

retained in the dormer window, so it appears that only the roof structure and some of the siding material were changed.

The general date of these alterations work can be deduced from photographic evidence. The earliest postcard views of the Elisha Jones House appear to date to circa 1907 (e.g., figure 14).⁴⁵ They show the chimneys and dormer as built by Keyes. Later postcards (e.g., figure 15), and a photograph in the *Boston Traveler* dated June 14, 1930, depict the altered chimneys and dormer, and so provide a cut-off date for the changes.⁴⁶ Based on the style of the building materials and the information from the photographs and postcards, these alterations apparently occurred circa 1925-30, shortly after Howard Fay bought the property.

Still later alterations to the Elisha Jones House can be dated via eight photographs of the house (figs. 28-31) in the collection of the Historic American Building Survey (HABS). Figure 28 is dated April 7, 1941. It shows that the early built-in wooden gutters had been replaced by that time with copper gutters. As previously described, John Keyes had the cornice of the west and north elevations of the house and the shed constructed with a molded built-in gutter above the dentil course. Figure 28 depicts the west and north elevations with copper gutters hanging from the roof and projecting beyond the cornice. The built-in gutters were apparently roofed over during repairs to the roofs, and then new gutters were installed. This work had been completed by 1941, and may have been part of the work that included the rebuilt chimney stacks and the alterations to the dormer, since all of these projects included work to the existing roofing materials.

The 1941 photograph (fig. 28) also depicts a wooden bulkhead at the northwest corner of the house. The bulkhead did not appear in the Keyes-period photographs, or in any of the ca.-1930 postcards. Evidence of an earlier bulkhead or basement entry exists on the south elevation of the building, with corresponding evidence in the basement. This older entry was a narrow feature framed with granite foundation stones and infilled with brick. The photographic evidence indicated that the new bulkhead was installed between 1930 and 1941. It appears likely that the old entry was filled in when the new bulkhead was built.

The north elevation of the shed as renovated by Keyes, with a lean-to along the north end of the east elevation, was widened prior to 1941 by the addition of a second narrow lean-to alongside the first. The second lean-to appears in the 1941 HABS photograph – figure 28 – and in the previously mentioned 1965 drawings of the Elisha Jones House (Appendix F, figs. 68 and 72). The second lean-to had a doorway at its north and south ends. Another doorway was added to the north elevation of the earlier lean-to, presumably at the same time. The construction date of the second lean-to is not known, because all of its components were lost when it was removed during the 1970s restoration.

As previously described, the west-elevation entry portico as installed by John Keyes was equipped to accommodate a removable enclosure within it. The 1941 photograph (fig. 28) depicts a different enclosure, one that was installed around the outside of the porch. Additional details of this enclosure are visible in the 1965 photograph (fig. 31): it appeared to be constructed of large windows with divided lights. This type of porch enclosure was not

⁴⁵ One early photograph in particular was postmarked “May 1907,” and the others appear to be later vintage cards from the 1920s.

⁴⁶ *Boston Traveler*, June 14, 1930. Historic New England, Library and Archives, Microfilm.

depicted in any of the early photographs or postcards, and so was apparently added between circa 1930 and 1941.

A small lean- to was built in the southeast corner of the junction of the shed and the east extension of the north lean- to sometime after the John Keyes ownership. A doorway connected the lean- to to the shed. According to previous reports, this lean- to was used as a half- bath, and was heated when the NPS bought the building.⁴⁷ The lean- to was sided and trimmed to match other elements of the existing structures. It had one window on the east elevation with single- hung, one- over- one sashes. The lean- to was framed with radial- sawn 3- by 4- inch studs and rafters. The origin of the lean- to is not known, but the physical evidence suggests that it was built in the late 18th or early 19th century and moved to its current position circa 1940.

The doors to the chaise bay of the shed (D106) were altered between 1941 and 1965. The 1941 HABS photograph (fig. 28) depicts the chaise doorway with hinged double doors, perhaps the same doors installed by John Keyes. The 1965 HABS photograph (fig. 31) and the drawings dated July 14, 1965 (Appendix F) depict the chaise doorway with a sliding door. The photographic evidence indicates that the hinged doors were replaced between 1941 and 1965. The hinged double doors were reconstructed during the 1974- 75 NPS restoration.

Interior Alterations

The interior architectural elements of the Elisha Jones House and Shed do not appear to have been significantly altered between John Keyes's ownership and NPS ownership. During this period, the utilities were most likely upgraded, and the natural finishes of which John Keyes was so proud were painted over in most rooms. After the 1923 fire, some of the second story and "rear ell" (probably the east extension of north lean- to) would have required repairs, but the extent of the fire was not known. The 20th- century changes did not appear to notably impact the plan or interior elements from the Keyes period.

John Keyes's prize mantel from the House of Representatives, which he had installed in the front parlor (Room 102), was moved from the Elisha Jones House to Raymond and Amelia Emerson's house on Estabrook Road.⁴⁸ Since the mantel stayed in the Emerson family, it was probably moved before Annie Emerson sold the property to Howard Fay in 1925. The mantel was replaced with a classical wooden mantel with pilasters and an unadorned frieze. The House of Representatives mantel remained at the Emerson home until 1986, when Amelia Emerson bequeathed it to the Concord Free Public Library. It was installed in a first- story conference room of the library in 1989, where it remains today (fig. 32).

The Elisha Jones Shed also survived with few changes to the Keyes- period renovations. At some point, the east wall of the chaise bay was rebuilt further to the east, such that the bay extended into the adjacent lean- to. This was apparently done to accommodate larger or multiple vehicles. The arrangement is seen in the 1965 existing- conditions first- floor plan (Appendix F, fig. 68). It was not possible to determine the date of the alteration from the

⁴⁷ Carroll, *Architectural Data Section on the Shed*, p. 12.

⁴⁸ Description accompanying the mantel in the Concord Free Public Library.

documentation reviewed. The extension of the chaise bay partially blocked one of the two doorways in the north elevation of the lean- to, so the work is thought to postdate 1941.

When John Keyes altered the Elisha Jones Shed, he wrote that he intended for the second story to be used as a bowling alley for the children. However, in 1965 when the NPS recorded the building, the second story of the shed was partitioned into three rooms. During the examination of the shed in 1966, some of the interior partitions were removed.⁴⁹ There was no evidence of a former bowling alley discovered during the 1966 investigations, or during the current investigation.

National Park Service Alterations

The National Park Service acquired the Elisha Jones property in 1963. A set of six existing-conditions drawings of the house and shed were prepared by the NPS in July 1965 (Appendix F). The drawings included a location map, floor plans, and exterior elevations. Documentation of the building in 1965 included additional HABS photographs to compliment the existing photographs. In April 1966, a program of research and investigation of the Elisha Jones House and Shed commenced.

Elisha Jones House Alterations

The research program of the Elisha Jones House included investigation of the building materials and existing conditions. As previously discussed, the researchers concluded that there was not enough evidence to restore the house to its appearance circa 1775, and that it should instead be used as a residence. That decision led to the limited renovation of the interior of the house from September 1966 to April 1967; this was described in detail by Orville Carroll.

The primary work involved upgrading the kitchen. In conjunction with the architectural investigation, the partitions forming Keyes's china closet, pantry, and basement stairway were removed. The newly opened area merged into the north lean- to, creating a large L-shaped room that is now Room 105. Care was taken to salvage intact the Keyes- period chestnut wainscoting on the partitions. A new basement stairway was built beneath the stairway in the front hallway, in the space formerly occupied by a hall closet and a closet off the study (Room 104). The doorway to the hall closet had to be blocked off, but its door was retained. The doorway to the study closet was retained as the new access to the new basement stairway.⁵⁰ The preliminary demolition exposed some early timber framing in the kitchen, but the information did not add significantly to the understanding of the building.

The outside walls were stabilized with additional structural framing utilizing 2 x 4 lumber. The floors were covered with a plywood underlayment and then Armstrong linoleum. The wainscoting in the enlarged kitchen was constructed from the salvaged chestnut from the Keyes kitchen. The walls above the wainscoting, and the ceiling, were covered with rib/metal lath and

⁴⁹ Carroll, *Architectural Data Section on the Shed*, p. 12.

⁵⁰ Carroll, *Historic Structures Report, Part III, Architectural Data Section on Elisha Jones House* (Washington, D.C: National Park Service, U.S. Department of the Interior, Jan. 1967), p. 5.

finished with a three-coat plaster system. The existing windows were restored, and the chestnut doors were reused. A new doorway was created between the kitchen and the study (Room 104). The doorway from the kitchen to the shed was shifted westward, to make room for the half bath. New window and doorway trim, and the casing of the posts and beams, were all constructed from chestnut salvaged from the Keyes kitchen and the second story of the shed. All old woodwork that was to remain in place in the kitchen was removed, stripped of existing paint, reattached, and then finished with coats of clear shellac and varnish.

The new kitchen cabinets were pre-built and pre-finished units installed on the east and west walls of the south "leg" of the kitchen. The kitchen countertops were constructed with plywood covered with Formica, which was also used on the backsplash. A metal utility cabinet was installed on the east wall of the north lean-to, over the washer and dryer. The kitchen was lighted with square recessed lights, and was equipped with modern appliances. The specifications for the kitchen renovation provided detailed descriptions of all this work, as well as additional work associated with the project.⁵¹

The half-bathroom (Room 106) was also constructed as part of this project. This room was located in the northeast corner of the shed connector; it was framed with 2 by 4s. The bathroom was constructed of the same materials as the kitchen. The floor was covered with linoleum, and the walls and ceiling were finished with metal lath and three coats of plaster. The bathroom was equipped with a wall-mounted light and an exhaust fan.⁵²

The 1966-67 renovations also included the updating of the existing heating system. That work involved the removal of the gas-fired furnace and hot-air heating system, and the installation of a new oil-fired furnace and a forced hot-water heating system. Radiators were installed in the first- and second-story rooms, and separate zones were established for the new heating system. The project required the excavation for, and installation of, an oil tank just north of the house in front of the shed.⁵³

The east-elevation enclosed porch was rehabilitated by Minute Man NHP carpenters during the autumn of 1978. The project included the replacement of the deteriorated floor framing, repairs to the columns and column bases, and rehabilitation of the screens and doors.⁵⁴ A landscaping project for the Elisha Jones House with the primary purpose of regrading the area east of the house to control drainage was started in the spring of 1979. The landscaping project included replacing the stone patio north of the enclosed porch, relaying the brick walkway to the north entry doorway, and installing new terra-cotta drain pipes for some of the downspouts on the east side of the building.⁵⁵

⁵¹ Carroll, *Specifications, Alterations and Additions to Elisha Jones House, Minute Man National Historical Park, Concord, Massachusetts* (Washington, D.C.: National Park Service, U.S. Department of the Interior, July 1966), sections 1-9.

⁵² Carroll, *Specifications*, sections 1-7.

⁵³ Carroll, *Specifications*, section 10.

⁵⁴ Carroll, *Completion Report, Landscaping at Elisha Jones (Bullet Hole) House, Minute Man National Historical Park, Concord, Massachusetts* (Boston, MA: North Atlantic Historic Preservation Center, North Atlantic Region, National Park Service, U.S. Department of the Interior, Oct. 1979), p. 5.

⁵⁵ Carroll, *Completion Report: Landscaping at Elisha Jones (Bullet Hole) House*.

In March of 1979, Orville Carroll noted that new screen doors were needed for the enclosed porch, a new window sill and frame were needed for the east basement window, and that replacement clapboards were necessary in two places on the east elevation. Carroll also noted that the south- wall clapboards east of the bay window needed to be removed, and a section of the sill replaced and the studs spliced.⁵⁶ However, no completion report or correspondence was found to indicate that any of this work was done. The fact that sill work had to be performed in 2000 suggests that at least some of the work was postponed.

The exterior of the Elisha Jones House and Shed was prepared and painted in the summer and fall of 1979. The project included some minor repairs and reglazing of the sashes. The completion report noted that the contractor had failed to have the exterior paint color approved, and had proceeded with a darker yellow than specified (see Appendix G, "Paint Analysis").⁵⁷

In the spring and summer of 1990 several slopes of the house roof were replaced with red- cedar shingles. During that project, the one remaining Keyes- period chimney – that on the southeast addition – was repointed. The project also included the replacement of the bottom course of metal pans on the south side of the front porch roof with four copper pans with flat seams.⁵⁸

The NPS has also performed smaller maintenance tasks on the building, including the replacement of materials in- kind, as well as exterior and interior painting. The house was last painted under contract in 1998.⁵⁹

Drainage issues on the east side of the building required additional attention in 2000. During that year, drainage pipes were installed for the southeast gutters and downspouts. The project included archaeological testing on the east side of the house, which confirmed that the site had been significantly disturbed during the 1865 renovations and subsequent projects. Several smaller projects were carried out at the site that same year. They included:

- the addition of gutters and downspouts in two locations on the east elevation;
- application of epoxy paint to the metal roof on the front porch;
- epoxy consolidation of the west sill;
- repairs to the south sill;
- repointing of the west elevation foundation and window wells;
- repairs to the front porch columns; and
- repairs to the flashing and shingles of the dormer.⁶⁰

⁵⁶ Orville W. Carroll to Blaine Cliver, Repair Work, Elisha Jones House, MIMA, March 23, 1979. Copy filed with BCB Trip Reports, 115 John St., 4th Floor, Lowell, MA.

⁵⁷ Carroll, *Completion Report: Painting Exterior of Elisha Jones and Daniel Taylor Houses, Minute Man National Historical Park, Concord, Massachusetts* (Boston, MA: North Atlantic Historic Preservation Center, North Atlantic Region, National Park Service, U.S. Department of the Interior, Nov. 1979), p. 4.

⁵⁸ C. Thomas Ballos, *Completion Report, Roof Repair to the Elisha Jones House, Minite Man National Historical Park, Concord, Massachusetts* (Charlestown, MA: Building Conservation Branch, Cultural Resources Center, North Atlantic Region, National Park Service, U.S. Department of the Interior, 1990).

⁵⁹ Interview with Bruce Firth, Minute Man NHP Facility Manager.

⁶⁰ MIMA Maintenance files and PMIS 13635.

More recently the park has replaced the oil burner and the hot- water heater, as well as the kitchen appliances in order to provide residents with modern amenities. The kitchen linoleum was replaced with sheet vinyl, and some minor interior painting was done in preparation for the current tenants.⁶¹

Elisha Jones Shed Alterations

The investigation of the Elisha Jones Shed in 1966 involved the removal of the exterior siding and trim on the west and north elevations. Upon the completion of the investigation, the siding was left off while the park management decided how to restore the shed. In 1973 it was determined that the shed should be restored to the 1865 John Keyes configuration. The restoration project was started in the spring of 1974, and was completed by April 19, 1975.

The restoration of the shed involved structural work and exterior restoration that was documented in Orville Carroll's completion report.⁶² Removal of the siding material revealed damaged sills on the north, west, and east elevations. The sills were replaced with new oak sills installed along all elevations, with the exception of a short piece of the original sill left intact on the west wall (fig. 34). In the two northernmost rooms, the "cross sills" and floor joists were replaced with new oak members. Above the sill level, some of the studding and corner posts required splicing just above the sill. This was especially true on the north elevation (fig. 35). In some cases the studding and bracing was replaced with chestnut members. All the studding and bracing repairs were done with salvaged chestnut lumber that the NPS had on hand. At the girt level, the south girt was replaced with an oak timber where the shed abuts the kitchen. On the east elevation, two girts were replaced with new oak timbers. All of the girts were joined with mortise- and- tenon joinery, and care was taken to duplicate the existing material, including any open mortises.

Removal of the clapboards on the west elevation revealed intact 18th- century featheredge boards that may have been the original siding of the shed (fig. 18). Most of the boards were left in place, with only minor replacement at the sill level. The featheredge- board sheathing on the north elevation was also replaced at the sill level. Only sections of the clapboard siding were removed from the east elevation, which revealed only Keyes- period sheathing boards. On that elevation, the sheathing was replaced as necessary. New clapboards were installed on the west, north, and sections of the east elevation. The clapboards were cut and installed to match the nailing pattern in the existing sheathing. The window and doorway trim was replaced as needed with in- kind materials, and the decorative hoods with scroll brackets were reproduced and installed over the west- elevation doorways and windows.

The existing Keyes- period doors and windows were left in place. However, the chaise doorway had been altered to a sliding door by Howard Fay. Based on the 19th- century photographs of the shed, the chaise doorway was restored to an archway with double hinged doors. The new doors were constructed with a double layer of tongue- and- groove boards attached to 2 x 4

⁶¹ Interview with Bruce Firth, Minute Man NHP Facility Manager.

⁶² Carroll, *Historic Structure Report, Architectural Data Section, Completion Report on the Shed, Elisha Jones House, Minute Man National Historical Park* (Boston, MA: North Atlantic Regional Office, National Park Service, U.S. Department of the Interior, 1975). The following description of the shed restoration was gleaned from the completion report and on- site observations during the current investigation.

framing. The doors were hung on pintles and hinges forged by Stephen Nichols at Saugus Iron Works NHS.

The work on the shed also included the removal of the cornice and copper gutters along the west and north elevations. The cornice on those two elevations was replaced with a molded cornice with a built-in gutter and dentils below the cornice, to match the Keyes-period appearance.

The restoration of the shed included minor repairs to the roof structure and new roofing materials. The roof was covered with 16-inch red-cedar shingles. The north-roof skylight was rebuilt based on the extant skylight on the east slope of the main roof. Carroll noted that, based on the 19th-century photograph (fig. 21), the hip junctures at the north end of the shed roof were historically covered with lead, so that treatment was copied during the restoration.

The 1974-75 restoration of the shed saw the rebuilding of the east wall of the chaise bay in its 1865 position, i.e., aligned with the east elevation of the shed. It also included the removal of the later narrow lean-to that had been added to the Keyes lean-to on the east wall of the shed, and extensive repairs to the Keyes lean-to. Carroll noted that “There is probably no more than one percent of the original structure [i.e., the lean-to] left today.”⁶³

The interior spaces of the first story of the shed were left intact during the building investigation. Orville Carroll noted that one of the first-story partitions had been moved, and that a stairway to the second story had been added, probably by Keyes. In addition, a small closet had been constructed adjacent to the north side of the stairway. During the investigation of the shed, Mr. Carroll removed some of the second-story partitions in order to examine the framing details. The second story was left with one large open room (Shed Room 202); a partition south of the stairway created a second room (Shed Room 201) adjoining Room 208. The interior of the shed remained in this condition at the time of recent site visits.

When the Elisha Jones Shed restoration was completed, the building closely resembled the John Keyes-period shed (fig. 36). This was the last program of significant alterations to the Elisha Jones Shed by the NPS. The completion of that project fulfilled the park’s goal to have the Elisha Jones House and Shed representative of the 1865 John Keyes renovations. However, the exterior paint colors were matched to the 1898 yellow siding and white trim, which was still being used on the house (see Appendix G, “Paint Analysis”).

⁶³ Carroll, *Completion Report on the Shed*, p. 7.

Figure 16. Elisha Jones Shed: Doorway D107, with arrows indicating evidence of original doorway. Upper arrows indicate height of original doorway, and lower arrows on right side indicate holes for original hinge pintles.



Figure 17. Elisha Jones Shed: Doorway D108, with arrows indicating evidence of original doorway. Upper arrows indicate height of original doorway; lower arrows on left side indicate holes for original hinge pintles; and lower arrow on right indicates location of early latch.



Figure 18. Elisha Jones Shed: West elevation, with arrows indicating evidence of original window openings. The left window (W224) was reused by John Keyes, and the right one was boarded over in 1865.



Figure 19. Elisha Jones House: West elevation, circa 1890.



Figure 20. Elisha Jones House: South and west elevations, with John Keyes Barn northwest of house, January 30, 1904.



Figure 21. Elisha Jones Shed, west and north elevations, and Elisha Jones House, north elevation, circa 1890.

Figure 22. Elisha Jones House: East elevation, showing southeast hip roof (left) and north gable roof (right), with remnant of former lean-to roof kept as a valley between the two roofs (2006).

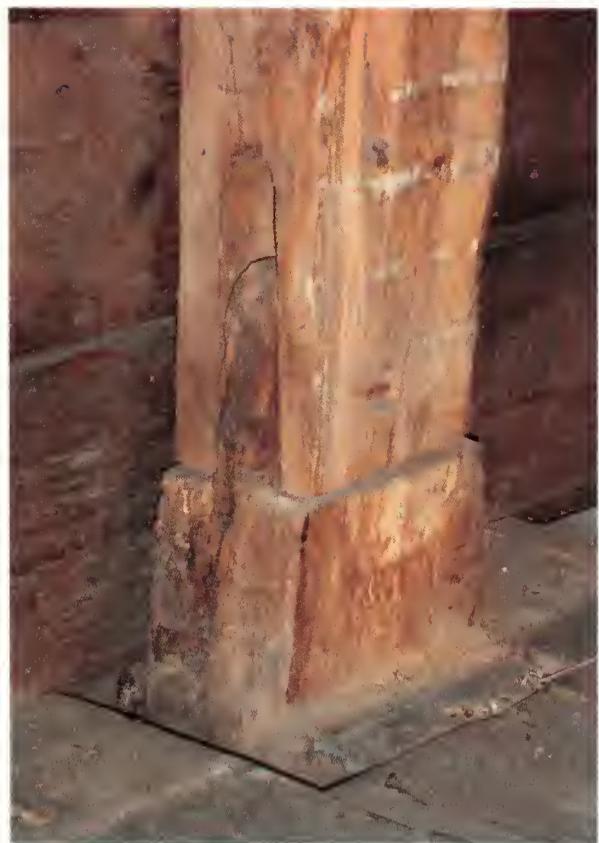


Figure 23. Elisha Jones Shed: Spliced timber on east elevation of second story (2006).



Figure 24. John Shepard Keyes Barn, January 30, 1904. Detail of figure 20.



Figure 25. John Keyes with foal on east side of Keyes barn, ca. 1900.



Figure 26. Elisha Jones House: Dormer on north roof, ca. 1890.



Figure 27. Elisha Jones House: Dormer on north roof (2006).



Figure 28. Elisha Jones House and Shed: North and west elevations, April 7, 1941.



Figure 29. Elisha Jones House: West and north elevations, February 1963.



Figure 30. Elisha Jones House and Shed: East elevation, February 1963.



Figure 31. Elisha Jones Shed: West elevation, August 1965.



Figure 32. John Shepard Keyes mantle, installed at the Concord Free Public Library in 1989 (2006).



Figure 33. Elisha Jones House: East extension of north lean- to, installation of chestnut wainscoting in kitchen ell during 1966 rehabilitation work.



Figure 34. Elisha Jones Shed: West- wall sill repairs at south end of building, with a section of original sill (at left side of photograph) intact, 1974.



Figure 35. Elisha Jones Shed: East and north wall repairs, including replacement of east- wall girt and north- wall sill, and splicing of posts and studs, 1974.



Figure 36. Elisha Jones Shed; North and west elevations after 1974-75 restoration (October 1975).

CURRENT PHYSICAL DESCRIPTION

Introduction

This section and the accompanying photographs are meant to augment the descriptions of the historic appearance and the alterations to the Elisha Jones House and Shed. Most of the existing materials date from the John Shepard Keyes renovations and later alterations by Howard Fay and the NPS. The alterations and modifications to the buildings were discussed in the preceding section. Those descriptions should be considered part of the current description and will not be reiterated here. Plans of the basement, first story, and second story follow to provide the room numbers and window numbers referenced in the subsequent sections. References to exterior and interior paint colors in those sections are for descriptive purposes only, and should not be relied upon for matching specific colors. Limited paint analysis was performed on the exterior elements, and the results and color matches are presented in Appendix G.

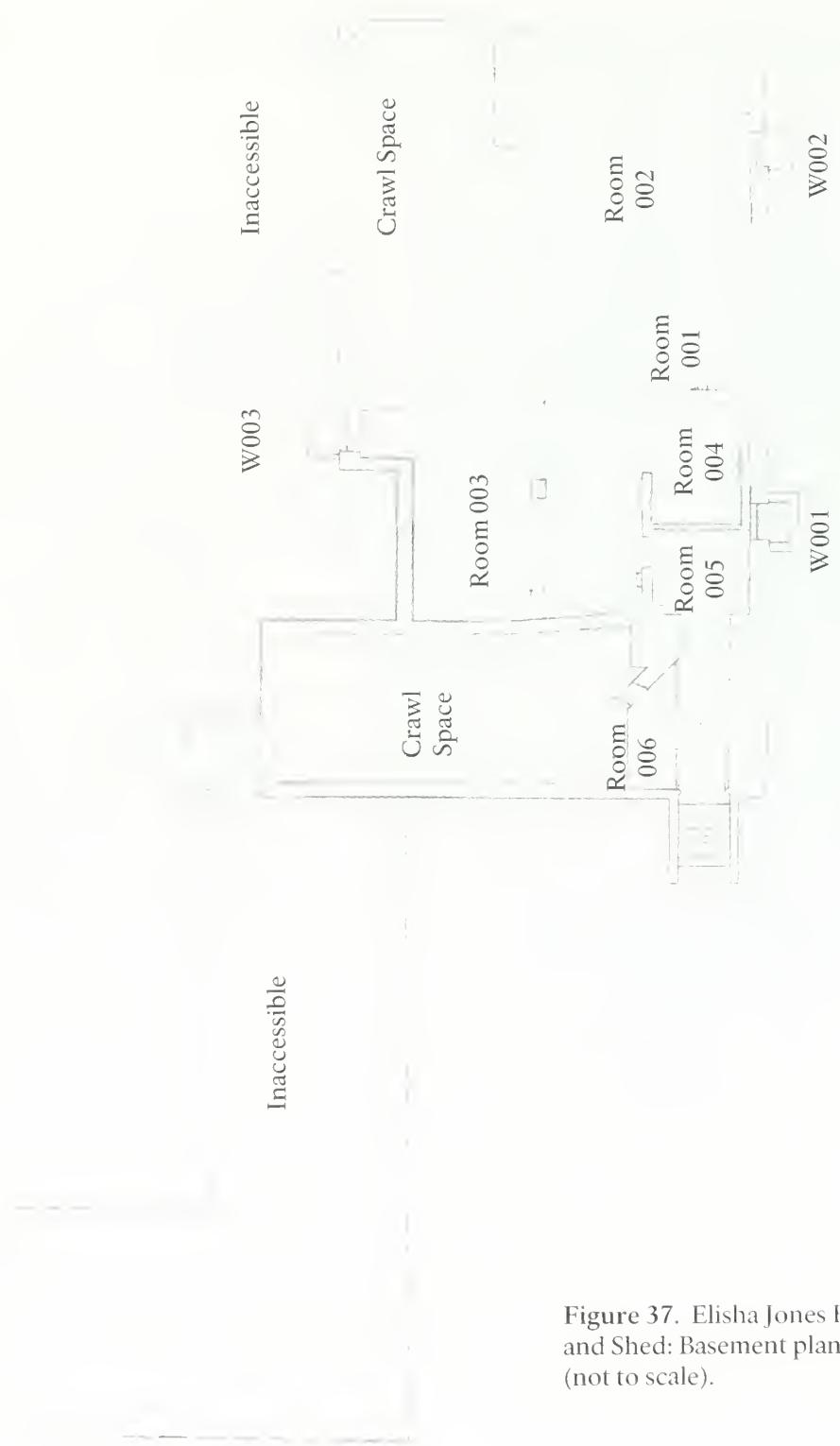


Figure 37. Elisha Jones House and Shed: Basement plan (not to scale).

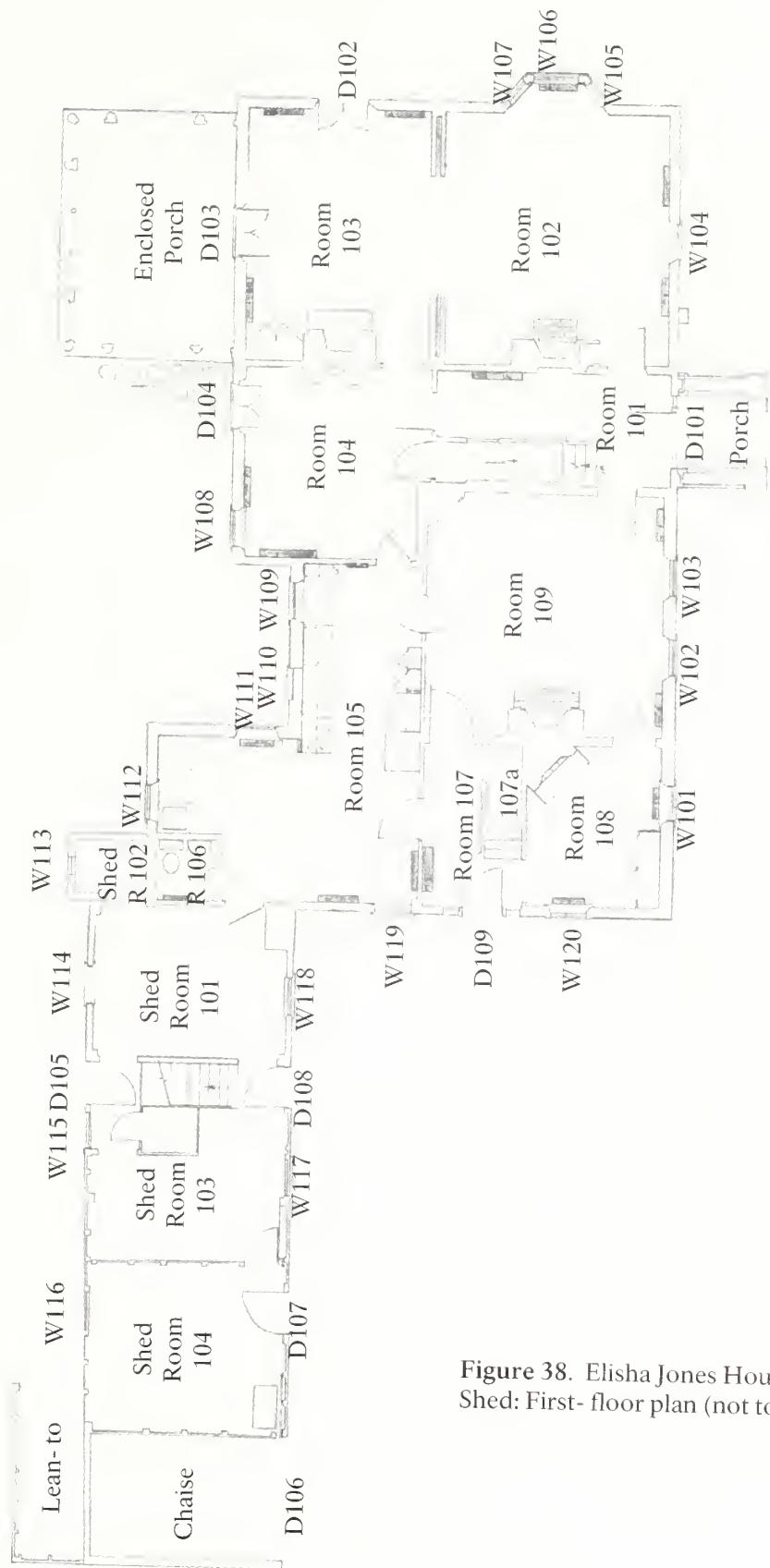


Figure 38. Elisha Jones House and Shed: First-floor plan (not to scale).

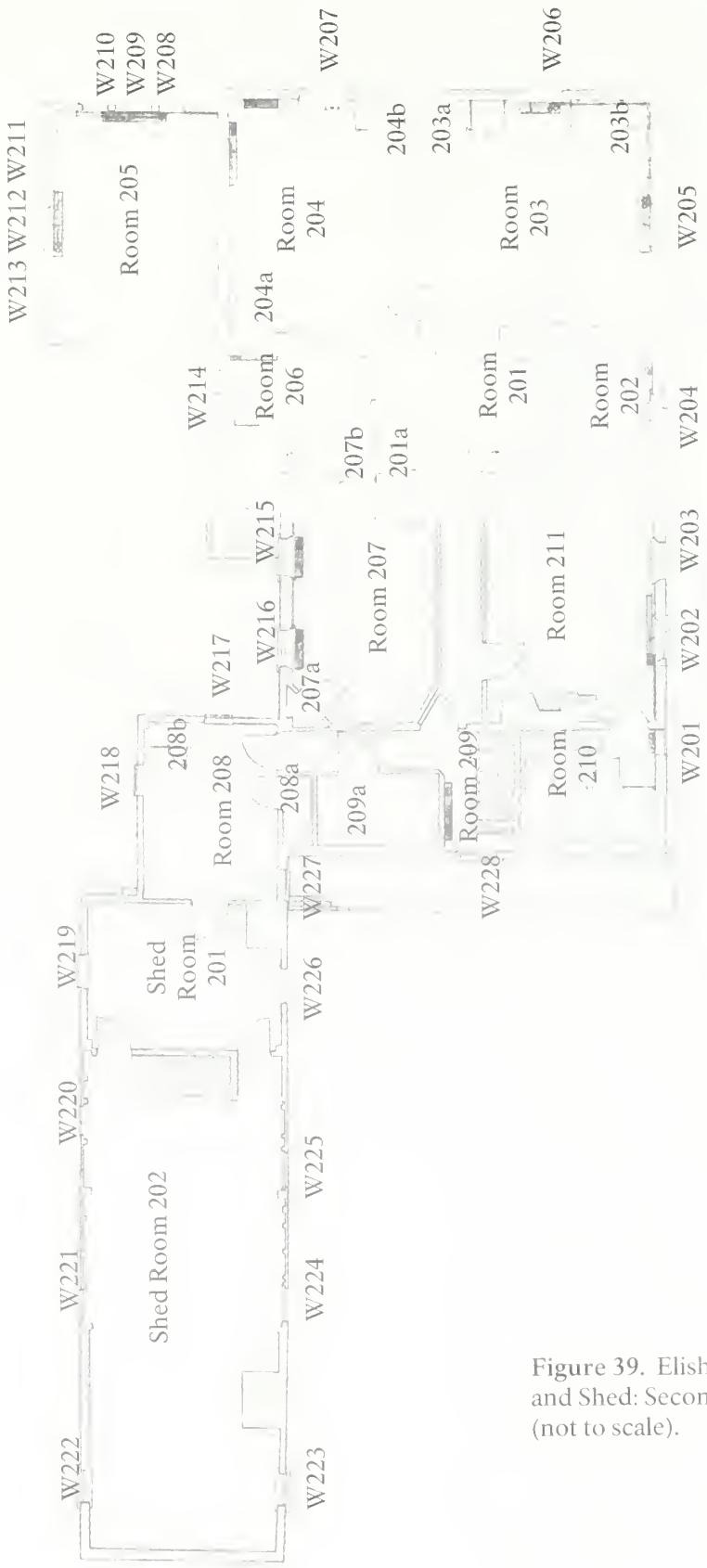


Figure 39. Elisha Jones House and Shed: Second- floor plan (not to scale).

Exterior Elements

Foundation

The Elisha Jones House was built on a fieldstone foundation that was laid in lime mortar. Applications of modern cement mortar were visible on portions of the exterior. A section of the east- elevation foundation below the kitchen was constructed with brick (visible in basement Room 003) and poured concrete, which can be seen on the exterior. The section of poured concrete extends beneath the one- story lean- to attached to the northeast corner of the house (where the house and shed form a right angle). Poured concrete was also used to form the window well on the east elevation (W003). The sections of brick appear to date from the John Keyes- period alterations. Brick was also used for the two basement window wells on the west elevation (W001 and W002).

The foundation of the shed appears to be dry- laid fieldstone. Orville Carroll noted in 1973 that the north elevation had concrete blocks for underpinnings.¹ The restoration of the shed in 1974 and 1975 included the removal of the concrete blocks, which were replaced with a stone foundation. The stone foundation was continued along the entire length of the north and east elevations.²

Walls

The west elevation (*façade*) of the Elisha Jones House retains the vertical- board siding installed by John Keyes in 1865 (fig. 40). The *façade* siding was constructed with tongue- and- groove joinery, and the width of the vertical boards ranges from 5 to 7 inches. All other elevations of the house were clad with clapboards, which were typically applied with a 4½- inch exposure with slight variations in some sections (figs. 41- 42). The south elevation's bay window was sided with horizontal boards with a beveled top edge, also known as drop siding (fig. 43). The boards have a 6½- inch exposure and overlap each other along the top beveled edge. The corners of the house on all elevations displayed 1- by 8- inch corner boards. A narrow water table was installed on the west and south elevations between the siding and the foundation wall. This detail is absent on other elevations.

The Elisha Jones Shed was also sided with clapboards. Most of the exterior siding was removed during the investigation of the shed. Orville Carroll's report on the restoration notes that a portion of the siding was missing, and that the siding was replaced with new clapboards installed according to the nailing pattern on the sheathing.³ The siding on the east side of the shed's lean-

¹ Orville W. Carroll, *Historic Structures Report, Part II: Architectural Data Section on the Shed- Elisha Jones House, Minute Man National Historical Park, Concord, Massachusetts* (Boston, MA: North Atlantic Regional Office, National Park Service, U.S. Department of the Interior, 1973), p. 15.

² Carroll, *Historic Structure Report, Architectural Data Section, Completion Report on the Shed, Elisha Jones House, Minute Man National Historical Park* (Boston, MA: North Atlantic Regional Office, National Park Service, U.S. Department of the Interior, 1975), p. 5.

³ Carroll, *Completion Report on the Shed*, p. 6.

to was vertical boards 4 inches wide, with a copper splash guard at the ground level. The corners of the shed were trimmed with 1- by 8- inch corner boards.

Porches

The west- elevation entry porch is an open portico with fluted columns supporting a gable roof (fig. 44). As previously described, the porch was added to the house by John Keyes, who had obtained it from the Thoreau House. The existing porch appears to be in the same form as when Keyes had it installed. A large stone floor, with the addition of a narrow stone along the south edge, forms the base of the porch. The two front columns bases are set on the floor and support the fluted Doric columns. Fluted pilasters that match the columns were installed on the wall of the house. The column capitals support an unadorned frieze and cornice. The gable of the porch roof was constructed with an articulated pediment. Benches were built on both sides of the porch between the columns and the pilasters.

On the east elevation of the house, Keyes had what he described as a piazza constructed in 1866 (fig. 45). More recent descriptions of the building refer to this structure as the enclosed porch. A second story has since been added to the porch, but otherwise the structure appears to have survived intact. The porch was constructed with fluted columns that Keyes obtained from an “old cottage” owned by his brother, George.⁴ Positioned to support the roof structure, the columns at the northeast and southeast corners are three- quarter- round columns, and the other columns are half- round columns. Thus, the columns are flat on the interior of the porch. The centered doorways on the north and south elevations of the porch have double French doors, and the centered doorway on the east elevation has a single French door. Screens were installed between the columns, and on the east- elevation doorway is flanked by screens. All of the columns are set on 2- inch- thick bases. The columns support a plain frieze, cornice molding, and overhanging soffit. When the second story was added to the porch, the edge of the roof was left intact; it forms a small ledge and soffit around the porch between the first and second stories.

Doorways

Elisha Jones House

The west- elevation doorway of the Elisha Jones House is the main entry to the building (D101). The doorway was remodeled by John Keyes in 1865, and most of its elements date to that time. These include the portico and sidelights. Each of the sidelights has five lights over a single wood panel. The sidelights are divided by tapered muntins that are five- eighths of an inch wide by 1 inch deep and flattened on the edge. In his autobiography, Keyes noted that the sidelights had also come from his brother George’s cottage. The current wooden entry door has eight raised panels and brass hardware. There is also a wooden storm door with a single light over three panels. Both doors postdate the Keyes renovations.

⁴ Keyes, “Autobiography,” 1821- 1866, pp. 226- 227.

On the south elevation a doorway (D102) opens to the rear parlor (Room 103). The doorway has a pair of French doors that were described by Keyes as part of the changes he made to the house. The doorway retains the Keyes- period elements that were previously described. This doorway is also equipped with large shutters.

A similar doorway with a pair of four- light French doors (D103) was constructed on the east elevation, to provide access from the rear parlor (Room 103) to the enclosed porch. This doorway is trimmed with plain- board casings but no hood as found on the south- elevation doorway. It also has a screen door opening into the porch.

The paired French doors are also repeated on the east- elevation doorway (D104) to the study (Room 104). These doors also have four lights each, and the doorway is trimmed with a plain casing and a hood over the lintel. This doorway has a modern aluminum storm door.

The north- elevation doorway of the house (D109) provides access to the back/north hallway (Room 107). The approach to this entry is along a brick path leading to a granite step. The doorway was constructed with a four- panel door and sidelights. Each of the full- length sidelights has four lights. The doorway surround was constructed with plain boards, and the roof and soffit of the house extend over the lintel.

Elisha Jones Shed

The east elevation of the shed has one doorway (D105) that has a paneled door with six raised panels. The corners of the panels have a quarter- round cut- out as a decorative detail. The door appears to be early, and may have been moved by Keyes from the main house to the shed. Orville Carroll described it as a colonial door, but noted that it was not part of the original shed construction.⁵ The doorway was constructed with plain trim, and the lintel is flashed with painted copper.

On the west elevation the doorway to the chaise stall (D106) has arched double doors. As previously described, these doors were reconstructed by NPS craftsmen during the 1974- 75 restoration, based on photographic evidence of the late 19th - century doors installed by John Keyes.⁶ The doorway is trimmed with plain casings on both sides that are capped with molded capitals. The casing on the north side of the door is integral with the northwest corner board. The doorway is headed by a segmental arch. A plain arched architrave with a center keystone spans the opening. The trim elements were also part of the 1974- 75 restoration, based on photographic and extant building evidence.⁷

The doorway in the center of the west elevation of the shed (D107) is also an original opening that was changed by John Keyes. The extant doorway has a paneled door with six glazed lights above three molded panels. The door is hung on strap hinges that are mounted on the interior. The doorway surround was constructed with plain trim, and a hood supported by brackets was built over the lintel.

⁵ Carroll, *Architectural Data Section on the Shed*, p. 16.

⁶ Carroll, *Completion Report on the Shed*, p. 6.

⁷ Carroll, *Architectural Data Section on the Shed*, p. 14.

The southernmost doorway on the west elevation of the shed (D108) is purportedly the doorway at which Elisha Jones stood while watching the British retreat. As with all the openings on this elevation, the doorway appears to be original to the structure. However, the extant elements of the doorway date to the Keyes period of ownership. The doorway has a paneled door with two lights, one of which was glazed with bull's-eye glass, over four molded panels. The doorway surround was constructed with plain trim, and a hood was constructed over the doorway lintel.

Windows

As previously discussed, John Keyes changed virtually all of the windows in the house and shed. His changes are well documented, and the windows themselves have survived from that period. The Keyes- period windows are typically double- hung, six- over- six windows. The sashes are equipped with thumb- latch locking hardware. Originally the sashes had sash locks to hold them open. Many of the sash locks have been removed, and sash ribbons have been installed to hold the sashes in place.⁸ The windows are trimmed with 5- inch- wide plain board casings and sills that project 1½ inches from the wall. The windows on the first story of the west and south elevations were all constructed with hoods supported by brackets over the lintels, as were the second- story and attic windows in the south gable end (W206 and W301). The brackets for the window hoods are of cyma- recta profile with no other details. These elements appear in late 19th- century photographs and are attributed to the Keyes period of occupancy. Those same photographs document that the windows on the west and south elevations had louvered shutters during that period, some of which were missing at the time of recent site investigations. The extant windows are further described in the following window schedules. However, the attic- level windows were inaccessible at the time this report was written. Their descriptions are based on what was visible from the exterior, and on paint samples taken from them in 2003.

Sash locks were installed along the edge of the sash and would catch in the side jamb to hold the sash open. Sash ribbons are a metal tape similar to a sash cord but rely on a spring coil mounted at the top of the side jamb to provide the tension that holds the sash open.

Elisha Jones House and Shed Windows, Basement and First Story

Window Number	Window Description
W001 and W002	These two windows are on the west elevation of the basement, and appear to date from the Keyes- period renovations. Both windows are at the foundation level and have brick window wells. Each window has a single sash with three glazed lights.
W003	On the east elevation at the foundation level, this window has a concrete window well. The window itself has a single sash with three glazed lights, and appears to date from the Keyes- period renovations.
W101	This window is on the west elevation of the north lean- to. It has double- hung, six- over- six sashes with elongated muntins and sash ribbons. The opening has plain trim and a hood over the lintel. The sashes and trim date from ca. 1865. This window has a pair of louvered shutters.
W102 through W104	All of these windows are on the west elevation (fig. 46). Keyes installed these windows in 1865, noting in his autobiography that he cut the front windows down to the floor. Windows W102 and W103 are in the dining room (Room 109), and W104 is in the front parlor (Room 102). All of these windows have double- hung, six- over- nine sashes with elongated muntins typically half an inch wide by 1 inch deep. The sashes are equipped with sash ribbons. They are trimmed with plain casings, and hoods were built over the lintels. Each of these windows has a pair of full- length louvered shutters.
W105	<p>W105, W106, and W107 are all part of the bay window installed by Keyes on the south elevation of the house. The surround of the window was constructed with plain casings and a classical entablature. The entablature was constructed with a quarter- round architrave, a plain frieze with a quarter- round molding at the top leading to the cornice which had a cyma recta profile.</p> <p>W105 is on the west side of the bay. The window was constructed with double- hung, four- over- four sashes with elongated muntins and sash locks. The window has an aluminum combination storm window. A double- width louvered shutter is hung on the left side of the window, next to the side of the house.</p>
W106	<p>The middle window of the south elevation bay, this window was built with double- hung, eight- over- eight sashes with elongated muntins and sash locks. The window has an aluminum combination storm window. The window has hardware for shutters, but the shutters are not extant. Photos show them to have been of bi- fold design.</p>
W107	<p>W107 is the east window of the south- elevation bay. The window was constructed with double- hung, four- over- four sashes with elongated muntins and sash locks. The window has an aluminum combination storm window. The window has hardware for a shutter but the shutter is not extant. (It would have been similar to the shutter on W105.)</p>

W108	Located on the east elevation of the southeast addition, W108 also dates to the Keyes period of renovation. The window has double-hung, six- over- six sashes with elongated muntins and sash ribbons. The window is trimmed with plain casings. The window has an aluminum combination storm window. There are no shutters, but shutter hardware is attached to the window surround.
W109	The kitchen windows, W109 – W112 and W119, appear to date to the Keyes period of renovations. They were preserved and restored during the 1966 renovation of the kitchen. The specifications for that project call for the window sash, glass, and openings to be left in operating condition. ⁹ Located on the east elevation, W109 has double- hung, six- over- six sashes with ogee- profile muntins and sash ribbons. The window surround was constructed with plain trim. The window is fitted with an aluminum combination storm window. There is one louvered shutter extant, and one is missing.
W110	Also on the east elevation, this window has a single fixed sash with six lights and ogee- profile muntins. It was installed by John Keyes to light his basement stairway. The window is trimmed with a plain casing, and the lintel is flashed. The window has a single storm window on the exterior, and has no shutters.
W111	This window, located on the south wall of the east extension of the north lean- to, also has double- hung, six- over- six sashes with ogee- profile muntins and sash ribbons. The window surround was constructed with plain trim. The window is fitted with an aluminum combination storm window. There is shutter hardware, but the shutters are missing.
W112	This window, on the east wall of the east extension of the north lean- to, was also part of the 1865 Keyes renovations and the 1966 restoration. The window has double- hung, six- over- six sashes with ogee- profile muntins. The window surround was constructed with plain trim. The right/north side of the window abuts the one- story lean- to and therefore does not have any exterior casing. The window is fitted with an aluminum combination storm window. There are no shutters or shutter hardware on this window.
W113	This window is located on the east side of the one- story lean- to at the southeast corner of the shed. The window has single- hung, one- over- one sashes with beveled stiles and rails. The window is trimmed with plain- board casing, and the lintel is part of the frieze.
W114	Located on the east elevation of the shed, this window has double- hung, six- over- six sashes with ogee- profile muntins. The window surround was constructed with plain- board trim, and the lintel is flashed.

⁹ Carroll, *Specifications, Alterations, and Additions to Elisha Jones House, Minute Man National Historical Park, Concord, Massachusetts* (Washington, D.C: National Park Service, U.S. Department of the Interior, July 1966), section 5, p. 1.

W115 and W116	Both of these windows are located on the east elevation of the shed. W115 is situated adjacent to the doorway (D105), and the window surround is cut into the doorway surround (fig. 47). W115 and W116 have double- hung, six- over- six sashes with elongated muntins and sash locks. The window surrounds were constructed from 5- inch-wide plain board trim, and the lintels are flashed.
W117 and W118	Both of these windows are located on the west elevation of the shed. W117 is located to the left/north of the “bullet hole.” W117 and W118 have double- hung, six- over- six sashes with elongated muntins and sash locks. The window surrounds were constructed from 5- inch- wide plain board trim, and hoods were constructed over the lintels. W117 has louvered shutters, and W118 has one louvered shutter; the other is missing.
W119	Located on the north elevation of the house, W119 was depicted in late 19 th - century photographs and is from the Keyes period of renovations. The window has double- hung, six- over- six sashes with ogee- profile muntins and sash ribbons. The window is trimmed with plain casings, and the frieze of the north- elevation roof incorporates the window lintel. The window has an aluminum combination storm window, and louvered shutters.
W120	Also located on the north elevation of the house, W120 opens into what was John Keyes’s office. The window has double- hung, six- over- six sashes with elongated muntins and sash locks. The window has plain trim and, like W119, the lintel is part of the roof frieze. The window has an aluminum combination storm window, and louvered shutters.

Elisha Jones House and Shed Windows, Second Story and Attic

Window Number	Window Description
W201	Located on the west elevation under the slope of the north- elevation lean- to roof, this window lights a second- story bathroom. W201 has double- hung, two- over- two sashes with ogee- profile muntins dating from the Keyes period. The window has plain board trim and a wide lintel with ears extending beyond the casing. There is an aluminum combination storm window.
W202 through W205	All of these windows on the west elevation were installed by John Keyes. The windows are asymmetrically arranged on the façade and have double- hung, six- over- six sashes with elongated muntin profiles. W202 – W205 are trimmed with plain casings and are set just below the cornice. Each of the windows has an aluminum combination storm window and louvered shutters.

W206	W206 is on the south elevation above the bay window. The window has double- hung, eight- over- eight sashes with ogee- profile muntins. While unlike the six- over- six sashes Keyes used elsewhere, these sashes were apparently installed by him to match the sashes in the center opening of the bay window, which was below W206. The window surround was constructed with plain trim, and the lintel is capped by a hood. The window has an aluminum combination storm window. Shutter hardware is attached to the window surround, but no shutters are in place.
W207	Located on the south elevation, W207 has double- hung, six- over- six sashes with ogee- profile muntins. The muntins are three- quarters of an inch wide by seven- eighths of an inch deep. The window is trimmed with plain casings on either side. The lintel is part of the frieze below the roof cornice. The window has an aluminum combination storm window and louvered shutters.
W208, W209, and W210	These windows form a triple window centered on the south elevation of the ca.- 1930 bedroom (Room 205) above the enclosed porch. W208 and W210 have double- hung, four- over four sashes, and the center window, W209, has double- hung, six- over- six sashes. All sashes have Colonial Revival- style muntins and sash cords. This set of windows was trimmed with plain casings, and the lintel is integral with the frieze. The windows have aluminum combination storm windows. There are louvered shutters on either side of the three- window set.
W211, W212, and W213	These three windows form a triple window centered on the east elevation of the ca.- 1930 bedroom (Room 205) above the enclosed porch. All three windows have double- hung, six- over- six sashes with Colonial Revival- style muntins and sash cords. All windows are trimmed with plain casings, and the lintel of the triple window is integral with the frieze. The windows have aluminum combination storm windows. Louvered shutters are installed on either side of the triple window.
W214	Located on the east elevation of the southeast addition, W214 lights a second- story bathroom (Room 206). The window has double- hung, six- over- six sashes with ogee- profile muntins. The window surround was constructed with plain trim, and the lintel is integral with the roof frieze. The window has an aluminum combination storm window and no shutters.
W215 and W216	These two east- facing windows are located on the gable end of the 2½ - story northeast extension of the main house (Room 207). W215 and W216 have double- hung, six- over- six sashes with ogee- profile muntins. The windows are trimmed with plain casings, and both windows have aluminum combination storm windows. W215 has one louvered shutter; one is missing. W216 has two louvered shutters.

W217	<p>Located on the second- story south elevation of the east extension of the north lean- to, W217 lights a finished but unheated room (Room 208). The window appears to be an early element retained by Keyes. It has single- hung, six- over- nine sashes with wide Georgian muntins. The muntins are 1 inch wide by five- eighths of an inch deep. The window is trimmed with a heavy surround with molded casings and a molded lintel with ears that extend beyond the casing. The molded sill projects 2 $\frac{3}{4}$ inches from the wall, and also extends beyond the casing. The window has an aluminum combination storm window and hardware for shutters that are missing.</p>
W218	<p>This window is located on the second- story east elevation of the east extension of the north lean- to, and appears to be one of the early windows moved by Keyes (fig. 48). The window has single- hung, six- over- nine sashes with wide Georgian muntins. The window surround was constructed with molded casings, a molded lintel with ears, and a molded sill. The window has an aluminum combination storm window. No shutter hardware or shutters are present.</p>
W219 through W221	<p>Located on the east elevation of the shed, these windows appear to be some of those moved from the house to the shed by John Keyes in 1865. W219 through W221 have single- hung, six- over- nine sashes with wide Georgian muntins (fig. 49). The muntins are 1 inch wide by five- eighths of an inch deep. The windows are trimmed with a heavy surround with molded casings and molded lintels with ears that extend beyond the casings. All windows have flat sills that project 2 $\frac{3}{4}$ inches from the wall, and also extend beyond the casings. The lintels of these windows are set just below the frieze of the shed roof. There are no shutters or shutter hardware on these windows.</p>
W222	<p>Also located on the east elevation of the shed, this window is from the Keyes renovations. W222 has double- hung, six- over- six sashes with elongated muntins and sash locks. The windows are trimmed with plain board casings. The lintel is set just below the frieze of the shed roof. No shutter hardware or shutters are present.</p>
W223 through W226	<p>All of these windows are located on the west elevation of the shed, and were part of the Keyes renovations. Previous building investigation indicates that one of the four windows, W224 (above D107), is in an original opening. These windows all have double- hung, six- over- six sashes with elongated muntins and sash locks. The windows are trimmed with plain board casings.</p>
W227	<p>Though seemingly located on the west elevation of the shed, this window actually opens into Room 208. W227 has double- hung, six- over- six sashes with elongated muntins. The window is trimmed with plain board casings, and the lintel is integral with the frieze. The bottom south corner is cut off by the slope of the north lean- to roof. The window has an aluminum combination storm window and no shutters.</p>

W228	This window is located on the north elevation of the dormer, or “Lutheran window,” added by Keyes in 1865. W228 has double-hung, six- over- six sashes with elongated muntins and is trimmed with plain casings. The window has an aluminum combination storm window and louvered shutters.
W301	Located in the gable of the south elevation of the main house, this window has double- hung, six- over- six sashes. The window is trimmed with plain board casings. The window has a hood over the lintel and louvered shutters. Paint analysis indicates that the sashes predate Keyes’s renovation, but the trim appears to date to that work.
W302	This window, located in the gable of the northeast addition, has double- hung, six- over- six sashes. The window is trimmed with plain board casings and has shutter hardware but no shutters. Paint analysis indicates that the sashes predate Keyes’s renovation, but the trim appears to date to that work.

Roofs and Gutter System

The roofs of the Elisha Jones House and Shed form a complex series of gables, hips, and lean- to roofs (fig. 42). The roofs of the Elisha Jones House and Shed are typically covered with cedar shingles, and the valleys are flashed with copper.

The roof over the main block of the house is a north- south gable roof, modified by a long sloping lean- to roof on the north elevation. Two other roofs extend eastward from the main roof: the hip roof over Keyes’s two- story southeast addition, and the gable roof over the old 2 ½ - story northeast addition. As previously discussed, these are separated by a portion of the east- elevation’s old saltbox roof, kept by John Keyes to promote water run off. The bottom section of the saltbox roof is covered with copper panels. This area of the roof seems to have been added by Keyes to cover a one- story section of his southeast addition, needed to make the study (Room 104) sufficiently large.

The 20th- century room over the enclosed porch was built with a hip roof that abuts the east slope of the hip roof over the Keyes addition. This is also a wood- shingle roof.

The roof of the Elisha Jones Shed was also changed by John Keyes. As previously discussed, the lean- to roof of the shed was removed, a second story added and a new roof was constructed over the shed. The existing roof is hipped at the north end and gabled at the south end. Where the roofs of the shed and house meet, the north slope of the house roof extends slightly to form a small valley that facilitates water run- off.

In addition to the primary roofs, there are two lean- to roofs, the entry- portico roof, and the bay- window roof. The one- story lean- to addition at the southeast corner of the shed is roofed with wood shingles, as is the other lean- to, at the northeast corner of the shed. The west- elevation entry portico is covered with a terne- pan roof with flat seams and painted green. The roof of the south- elevation bay window is covered with metal pans with flat seams.

The dormer added by Keyes to the north elevation, and altered thereafter, has a gable roof that abuts the north lean- to roof. This roof is also covered with wood shingles, and has copper valleys.

The roofs of the Elisha Jones House and Shed are pierced by two skylights. One skylight is located on the east slope of the main roof; the other is located on the north slope of the shed's hip roof. Each skylight contains a sash constructed with wood stiles and rails and two vertical muntins. The skylight on the main roof has three separate panes of glass positioned vertically between the muntins. However, the shed- roof skylight is glazed with four overlapping panes of glass positioned between the muntins. Both of these skylights were added by Keyes, and have been rebuilt by the NPS.

Historic photographs indicate there was a gutter at the bottom edge of nearly every sloped roof of the Elisha Jones House and Shed. A series of dry wells around the house was discovered during various archaeological investigations. Though the materials have been replaced, a similar system of gutters and dry wells was in place at the time of inspection. The gutters on the Elisha Jones House are copper with copper downspouts. The west and north elevations of the Elisha Jones Shed have molded wood gutters, and the east elevation of the shed has a copper gutter with copper downspouts. All downspouts lead to in- ground drainage systems with clay pipes and dry wells.

Chimneys

The roof of the Elisha Jones House is pierced by three brick chimneys. All three are constructed with red brick and sand- lime mortar (no mortar analysis was performed for this report). The two chimneys on the main house were built by John Keyes but rebuilt by Howard Fay. Both display plain brickwork with two courses of corbelling at the top of the stack. The chimney piercing the hip roof of the southeast addition was also built by Keyes, but was not rebuilt by Fay. As the only surviving Keyes- period chimney, it displays more decorative brickwork. All of the chimneys are flashed with lead step flashing and counter flashing, and the tops are covered with screens.

The Elisha Jones Shed has two chimneys situated on the west slope of the roof. Both chimneys consist of red brick laid in a running bond. They were constructed by Keyes, but rebuilt by Fay. Thus, their only decoration is two courses of corbelling at the top of the stack. The chimneys were constructed with lead step flashing and counter flashing, and the tops are covered with screens.



Figure 40. Elisha Jones House: West elevation (2006).



Figure 41. Elisha Jones House: South elevation (2006).



Figure 42. Elisha Jones House and Shed: East and north elevations (2006).

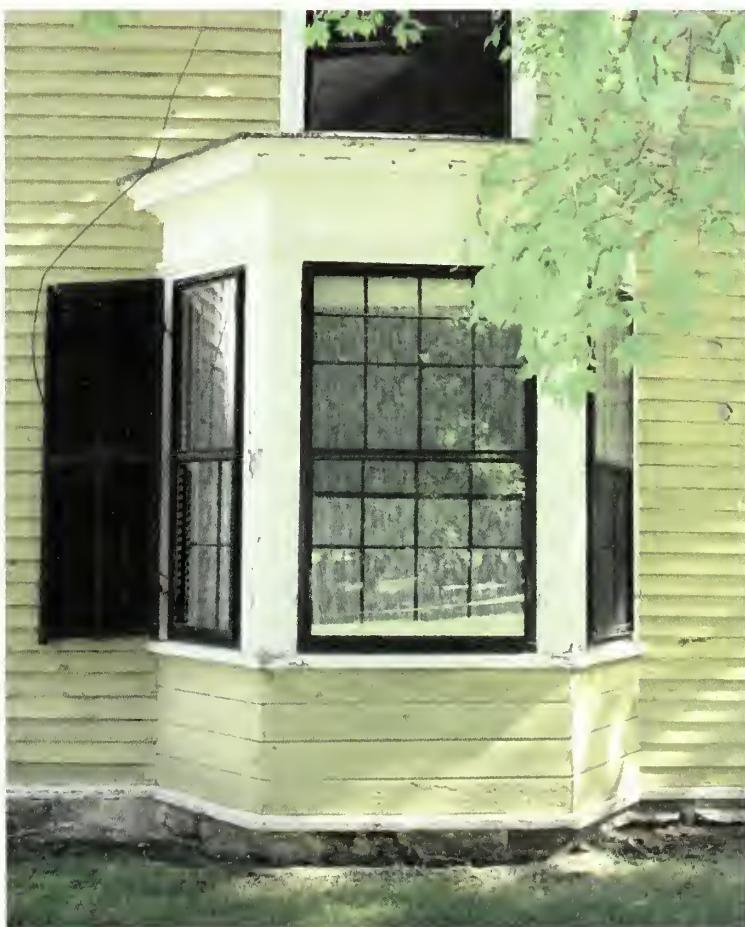


Figure 43. Elisha
Jones House:
South- elevation
bay window (2006).



Figure 44. Elisha Jones House: West- elevation entry portico (2006).



Figure 45. Elisha Jones House: North elevation of enclosed porch (2006).

Figure 46. Elisha Jones House:
West elevation, 1865 window
W103 (2006).

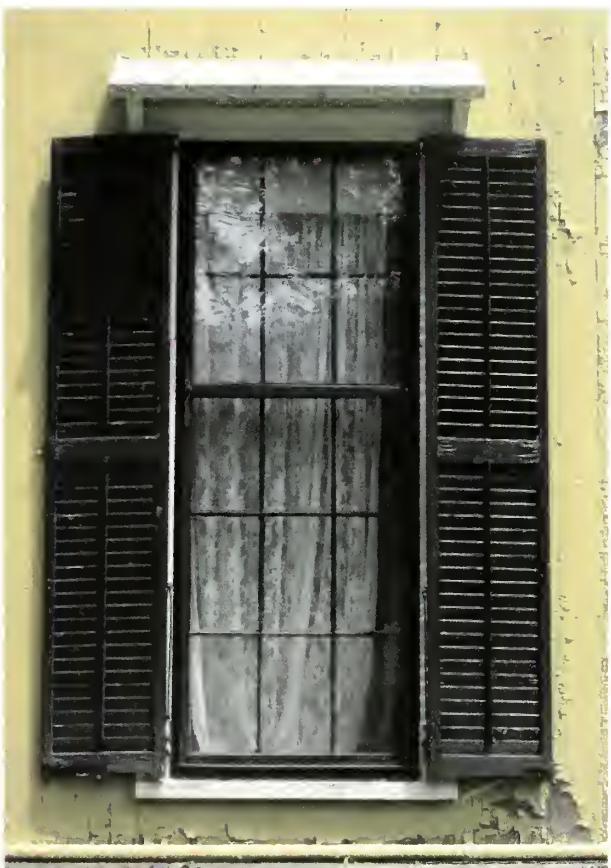


Figure 47. Elisha Jones Shed:
East elevation, doorway D105
and window W115 (2006).

Figure 48. Elisha Jones House:
East elevation, window W218
(2006).



Figure 49. Elisha Jones Shed:
East elevation, window W219
(2006).

Interior Elements, Elisha Jones House

Basement

The basement of the Elisha Jones House is accessed by a stairway that descends from the study (Room 104). The floors in the basement are covered with poured concrete. The basement walls are a combination of fieldstone in some sections, and brick and concrete in others. The fieldstone sections represent early foundation walls, but alterations to the structure made it difficult to use this information to determine earlier building configurations.

The wall surfaces have been whitewashed, and the ceilings are plastered. Brick partition walls were erected to create a storage room along the west wall (Room 004), and a wooden partition was built to create another small storage room (Room 006).

As previously discussed, some framing of the structure is visible in the basement. The extant framing is a combination of older framing, Keyes- period framing, and some modern repairs. The earlier framing members do provide some information regarding the earlier structure, but once again, later changes make it difficult to use this information with certainty.

The former bulkhead entrance on the south elevation that led to Room 002 has been bricked up. A new bulkhead entrance to the basement was added at the west end of the north side of the house; it enters into a passageway adjacent to Rooms 006 and 005. The NPS replaced the wooden bulkhead frame and doors with the existing metal bulkhead in the 1970s.

The basement is equipped with overhead ceramic utility light fixtures. The electrical panel for the house and the alarm- system panels are located at the base of the stairway in Room 001, and the hot- water boiler and valves for the heating system are situated in Room 003.

First Story

Front Hallway (Room 101)

Entry from the west façade is through a formal doorway that leads to the front hallway. The front hallway contains a stairway that serves as the primary access to the second story. The floor is covered with 20th- century carpet over wooden floorboards. The plaster walls are covered with floral wallpaper, and the ceiling is painted white. The stairway is a major feature of the space. As previously described, the elements of the stairway – including the treads, risers, balusters, railing, stringer, and paneled wall below the stairway – appear to predate the Keyes-period renovations, and so represent the earliest identifiable architectural elements in the house (figs. 50- 51). The stairway elements are currently painted off- white, and the stairway tread and risers are carpeted.

The other trim elements in the front hallway appear to date from the Keyes period. All of the trim is painted off- white. On the south wall of the hallway is an arched niche with a plastered and painted finish. The niche has three carved shelves and a wooden sill. The niche was most likely installed by John Keyes. The hallway is lighted by two wall sconces placed on either side of the niche.

Front Parlor (Room 102)

The front parlor retains most of its Keyes- period elements. The room is square with a fireplace on the north wall and a bay window on the south wall. Access to the rear parlor (Room 103) is through a pair of pocket doors on the east wall.

The wood floor in Room 102 was constructed with random- width boards, most of which appear to be attached with cut nails. Some of the nails may be wrought with "T" heads, but this could not be determined without removing the nails. The floors are painted brown.

John Keyes wrote that he kept the interior plaster as backing for his new plaster. It appears likely that the Keyes- period plaster walls survive under the current finish. The plaster walls in the front parlor are covered with wallpaper that is painted tan. The ceiling is also plastered and painted white. A boxed summer beam spans the room from west to east.

The walls in the south- elevation bay window below the windows are wooden panels trimmed with a simple molding. The ceiling of the bay window area is constructed with two panels having the same profile trim.

As previously discussed, the Keyes- period fireplace mantel and surround was replaced with a classical wooden mantel. The surround has pilasters supporting a plain frieze and a molded mantelshelf. The fireplace elements and the Keyes- period trim elements in the front parlor are painted white.

The front parlor is lighted by two wall sconces installed above the fireplace mantel. A small closet on the west side of the fireplace is essentially a chase for plumbing and wiring. However, inside the closet is evidence of the Keyes- period construction and possibly earlier building materials. Examination of the interior surfaces revealed cut nails from the Keyes- period fireplace construction and closet doorway frame. Also evident is old ductwork for the hot- air heating system. Two features appear to predate the Keyes period. One is a section of beam visible below the second- floor level, and the other is a section of plaster inside the closet doorway. Unfortunately neither the plaster wall nor the beam section provides any additional clues about the earlier structure.

Rear Parlor (Room 103)

John Keyes demolished most of the southeast lean- to and built a larger addition in its place. The rear parlor is on the first story of that addition, and most of its architectural elements date from the Keyes construction period. The rear parlor is a square room with a fireplace and built-in cabinets on the north wall. The room is accessible from the front parlor through pocket

doors on the west wall, and has access to the study (Room 104) to the north and the enclosed porch to the east.

The wood floor was constructed with boards that vary in width and are currently painted brown. The floorboards appear to be attached with cut nails, which is consistent with the Keyes period of construction. The walls and ceiling are plaster over lath. The walls are covered with wallpaper that is painted tan. The ceiling is painted white and bisected by a boxed summer beam.

The rear parlor was constructed with doorways on the south (D102) and east (D103) elevations. As previously described, the doorways were part of the Keyes- period construction and have double French doors, which John Keyes noted were from his brother's cottage.

Keyes noted in his autobiography that the mantel in the rear parlor made a good companion to the one in the front parlor. The fireplace in the rear parlor is constructed with green marble columns, supporting a plain white marble frieze with a molded cornice below a black marble mantel shelf. The firebox appears to be soapstone, which was described by John Keyes as his material of choice. The firebox surround, below the green marble elements, is black marble. The elements in this fireplace and fireplace surround appear to be consistent with the Keyes period of construction.

East of the fireplace on the north wall is a built- in bookshelf and cabinet unit. The cabinet was built with raised panel doors, and the top of the cabinet has a molded edge. The shelving unit above the cabinet is framed with beaded- edge boards and the shelves are adjustable. Review of the materials used and preliminary examination of the paint layers indicate that this built- in unit was a later addition to the room.

The rear parlor is lighted by two wall sconces installed above the fireplace mantel.

Study (Room 104)

Room 104 is a small square room with access to the kitchen, the front hall, the rear parlor, the basement, and the east side of the property. During the 20th century this room was apparently used as a study, and was labeled as such in the 1966 first- floor plan (fig. 38). However, it appears from John Keyes's autobiography that Room 104 was used as a first- story bedroom when he first occupied the house. Keyes's description of the wood used in the house noted that the bedrooms were trimmed with "curled maple" or burl maple, but that the upper rooms were done in oiled pine. The woodwork extant in Room 104 is the "curled maple" described by Keyes, which indicates that this room was used by Keyes as a bedroom.

The floorboards in Room 104 run in two different directions. The floorboards range from 4 $\frac{1}{2}$ to 6 $\frac{1}{2}$ inches wide, and are fastened with what appear to be cut nails. The boards in the north half of the room run north to south and the floorboards in the south half of the room run east to west. The different orientation of the flooring is apparently due to the floor framing, and the change in direction corresponds with a large beam evident above the fieldstone foundation wall in basement Room 003. The change in framing may be the result of different periods of construction, but all of the floorboards appear to be from the Keyes period of construction.

The doorway trim, window trim, and baseboards in Room 104 were constructed with plain boards, and the baseboard has a quarter-round cap. All of the woodwork, including the doors and sashes, are finished with resinous coatings. Interestingly, Room 104 and the north entry hallway (Room 107) appear to be among the few spaces that retain their Keyes-period natural wood finish. This includes the doorway trim and door to the front hallway (fig. 52).

The walls are plaster over wood lath that appear to date from the Keyes period; they are currently painted tan. The ceiling is finished with plaster and painted white.

The fireplace has a white marble surround and mantelshelf, as well as a white marble hearthstone (fig. 53). The marble surround is constructed with plain pilasters supporting an unadorned frieze that supports the mantelshelf. The marble surround and mantel are typical of the Keyes-period fireplace elements, which are also found in Rooms 203 and 211. Room 104 is lighted by two wall sconces installed above the fireplace mantel.

Kitchen (Room 105)

The kitchen is an L-shaped room comprised of a north-south “leg” east of the dining room, and an east-west “leg” that includes half of the north lean-to and the east extension of that lean-to. The kitchen area was extensively renovated by the NPS in 1966-67, and the architectural elements in the room primarily date to these renovations.

As previously described, the renovation work included the reuse of the Keyes-period chestnut woodwork – plain-board trim and doors with four recessed panels – as well as the Keyes-period window sashes. The chestnut wainscoting and chair rail are intact, as is all the other trim from the renovation. The linoleum floor installed during the renovations was replaced with sheet vinyl in 2005. The plaster walls are presently painted yellow. The cabinet handles have been replaced, and the kitchen appliances have been updated.

Half-Bathroom (Room 106)

The half-bathroom off the kitchen was constructed as part of the kitchen renovations. It is located in the northeast corner of the east extension of the north lean-to. It is currently equipped with an American Standard sink and a Kohler toilet. The floor cover matches the kitchen vinyl, and the walls are painted yellow. There have been no significant changes to this room since the renovation.

North Entry Hallway (Room 107)

The side/north entry hallway (Room 107) also dates from the Keyes period. John Keyes wrote in his autobiography “By adding a dormer on the North lean to I got headway for the back stairs.”¹⁰ His statement indicates that he added the stairway in Room 107, which was confirmed by paint evidence on the stairway elements. The hallway currently serves as the north entry hall

¹⁰ John S. Keyes, “Autobiography,” 1821-1866, p. 226. Concord Free Public Library, Special Collections.

and alternate stairway to the second story. The hallway has access to the kitchen (Room 105), the dining room (Room 109), and the office (Room 108).

The Keyes- period woodwork, which Keyes noted was constructed of birch, remains intact, along with its natural resinous finish. This includes all of the doorways, and the entry doorway's sidelights. However, the four- panel door here is grained, as is the door to the closet (107a) beneath the stairway (fig. 54). This is the treatment that John Keyes employed in the front hallway to make early painted elements match his new natural trim, and it appears he did the same here. The closet door has four raised panels, evidence of an earlier HL hinge on the left side, and evidence of a thumb latch on the right side. Clearly it is an old door, reused by Keyes for the closet when he constructed the stairway.

The floor of the hallway is carpeted over wood floorboards. The walls are plaster over wood lath, and they are currently painted off- white. The ceiling is finished with plaster painted white. The stairway treads and risers are carpeted and the edges are painted a dull orange. The newel post and stairway railing are natural with a resinous coating, and the balusters are painted tan.

John Keyes's Office (Room 108)

Situated in the northwest corner of the house, Room 108 was used by John Keyes as his office. The office is a rectangular room with a fireplace situated in the southeast corner of the room. Room 108 has windows on the north and west elevations, from which Keyes noted he could observe the field and the barn.¹¹

Keyes described the fireplace surround he bought for his office as elaborately carved black- and- white marble. The current surround is predominantly black with carved acanthus leaves on the pilasters supporting a paneled frieze and a mantelshelf. However, it seems unlikely that any post- Keyes owner would have bothered to rip out Keyes's marble surround and install another, similar one. Thus, the mantel most likely dates to 1865.

The walls are plaster covered with green floral wallpaper. The ceiling is plastered and painted white. The woodwork in Room 108 is painted white. The room is lighted by two wall sconces installed on the east wall.

There is a built- in cupboard above the corner fireplace (fig. 55), and a floor- to- ceiling built- in cabinet in the northwest corner of the room (fig. 56). Paint evidence indicates that the cabinet above the fireplace was installed during the Keyes- period renovation.

A limited examination of the paint evidence on the built- in cabinet indicates that the cabinet was installed by Keyes, but may have been reused from elsewhere. Certain elements have the same paint layering as the Keyes- period woodwork in the room. However, the doors have some earlier paint layers below a grained layer that coincides with the Keyes period. Based on that evidence, it appears that Keyes installed the cabinet, which he may have reused from an earlier part of the house or from another building.

¹¹ Keyes, "Autobiography," p. 230.

Dining Room (Room 109)

John Keyes described the dining room (Room 109) as the oldest room in the house. The only portion of the old house left exposed by Keyes after his renovation was the east- west summer beam. The dining room is a square room with a fireplace on the north wall, a corner cupboard in the southeast corner, and two floor- to- ceiling windows on the west wall.

The corner cupboard has a single raised panel door below three scroll- cut shelves (fig. 57). The door is hinged on the right, but there is evidence of earlier H hinges on the left side of the door. A limited examination of the paint finishes indicates that the corner cupboard predates the Keyes- period elements in the room. It must have either been retained by Keyes, or been moved here from another location, perhaps even another house.

The fireplace surround and mantelpiece are constructed with wood. The surround has a band of molding framing the fireplace, and it supports a plain frieze and molded mantelshelf. Since John Keyes stated that he used marble for all of his fireplaces, these elements were apparently replaced in the 20th century.

The other elements in the dining room appear to date from the Keyes period. The floorboards in the dining room are attached with cut nails. The walls are plastered and covered with wall paper that has been painted tan. The dining room baseboard, cornice, and window and doorway trim is all painted off- white. The dining room is lighted by two wall sconces installed above the fireplace mantel.

Second Story

Second- Story Front Hallway (Room 201)

The stairway from the first story leads to the second- story hallway (Room 201), which includes a long corridor running northward to provide access to the bedrooms on that end of the house. Opposite the top of the stairway is a small closet on the east side of the hallway (201a). The stairwell opening is surrounded by a railing and balusters that match those of the stairway. The floor of the hallway is carpeted over a wood floor. The plaster walls are covered with floral wallpaper. The ceiling is finished with plaster and painted white. A skylight above the stairway was added to the hallway by John Keyes. The skylight was built with a sash at the roof level and an interior sash at the ceiling level. The ceiling- level sash has six square lights that are divided by wide muntins (fig. 58).

Bathroom (Room 202)

Room 202 is a full bathroom that can be accessed from the hallway and the southwest bedroom (Room 203). The floor is covered with carpet, and the walls are finished with plaster and painted pink. The walls around the bathtub are tiled. The bathroom ceiling is plaster painted white. The bathroom has a window on the west wall (W204), and the doorway and window trim

is from the Keyes- period renovations. The bathroom is equipped with a one- piece Corian sink, a Kohler toilet, and an older- style bathtub set on a wooden base.

Southwest Bedroom (Room 203)

Room 203 is located above the front parlor. The wooden floorboards are fastened with cut nails. The walls are finished with plaster and covered with floral wallpaper. A cornice molding at the top of the wall runs around the room. The ceiling was raised by John Keyes from 6 $\frac{1}{2}$ feet to 9 feet, which created a cove along the west and east sides of the room. This reflects the fact that the roof over Room 203 is the main gable roof running north- south. The ceiling is finished with plaster and painted white. The bedroom has a window on the west wall (W205) and one on the south wall (W206).

A fireplace with a white marble surround and mantel is located on the north wall. The surround and mantel are plain and similar to the fireplace elements in Room 104. They were installed by John Keyes.

The architectural elements in Room 203, including the baseboard and doorway and window trim, appear to survive from the John Keyes period. The paint samples from all of these elements have a first layer of a resinous finish (Keyes period), followed by more recent applications of white and off- white paints.

Room 203 has built- in wooden storage cabinets in the southeast (203a) and southwest (203b) corners of the room that do not appear to be concurrent. The southeast cabinet (fig. 59) has plain- front drawers and raised- panel doors. The single door has HL hinges, while the smaller double doors have butt hinges. Paint samples taken from the doors indicate that the elements of this cabinet predate other Keyes- period woodwork in the room. However, the closet cornice overlaps the Keyes- period window trim, indicating that Keyes moved the cabinet to its current location.

The southwest storage cabinet (203b) has one door with four raised panels, and a molded cornice. All appear to be late 19th- century details. Paint samples from the door have layers of green and blue paints below more recent white pant layers. However, the cornice of the cabinet has only the more recent white paint layers. The white paint layers correspond with the more recent layers on the Keyes- period woodwork. There was no graining layer between the blue layer and the white, which would have been typical of the Keyes finishes. This indicates that the cabinet was added after the Keyes renovations, most likely in the 20th century.

Southeast Bedroom (Room 204)

The southeast bedroom (Room 204) is a square room located over the rear parlor. Both of these rooms are in the southeast addition constructed by John Keyes in 1865. The southeast bedroom provides the only access to the bedroom above the enclosed porch (Room 205).

The floorboards are fastened with cut nails and are currently painted brown. The plaster walls are covered with wallpaper that has been painted tan. As in Room 203, the plaster ceiling in Room 204 is coved and painted white. However, in this case the coving was intentionally

created by Keyes to make the ceiling of his new room match those in the existing house. Thus, all four sides are coved.

Room 204 has a south- facing window (W207) and a doorway to Room 205. The doorway to Room 205 was most likely a window when the room was first constructed by Keyes, but was subsequently converted to a doorway when Room 205 was added. The doorway has a paneled door with six glazed lights over two vertical panels.

Room 204 has a fireplace on the north wall with a black- and- white marble surround and mantel. The surround is plain and the mantelshelf is scroll- cut. A closet (204a) is situated on the north wall to the east of the fireplace. Both the fireplace and the adjacent closet date from the Keyes- period renovations.

Along the south wall are a built- in closet and a built- in wooden window seat (fig. 60). The closet (204b) is in the southwest corner of the room, and is very similar to the southwest closet (203b) in Room 203, having a single four- panel door. The built- in window seat is in front of the south window (W207), and was built with an angled back and a curved arm rest. Paint samples taken from both the seat and the closet indicate that they were installed after the Keyes- period renovations. A comparison of the number of paint layers in the paint samples further indicate that the window seat was installed before the closet. These features appear to date from the late- 19th to early 20th century.

The trim elements in Room 204, including the baseboard and doorway and window trim, appear to survive from the John Keyes period. The built- ins along the south wall appear to be later additions, and the doorway to Room 205 dates from the period of that addition.

Porch Bedroom (Room 205)

As previously described, Room 205 was added over the enclosed porch ca. 1930, after the Keyes period of ownership. The room is square, with triple windows on the south elevation (W208 – W210) and the east elevation (W211 – W213). It may have initially functioned as a sleeping porch.

The floor is covered with wall- to- wall carpet. The walls and ceiling are constructed with composite panels and wooden slats; all are painted white. The ceiling in this room follows the pitch of the hip roof and has a slight cove on all four sides. The baseboard and window and doorway trim are constructed of plain boards painted white.

Bathroom (Room 206)

Room 206 is a full bathroom situated in the northeast corner of John Keyes's southeast addition. The bathroom is a narrow rectangular room that is accessed from the hallway (Room 201), with one window facing east (W214).

The floor is covered with wall- to- wall carpet. The walls are constructed with 4- inch tongue- and- groove boards and trimmed with a plain 4- inch baseboard. A single framing member of the hip roof is exposed at the ceiling. The ceiling is finished with plaster painted white. The

walls and trim are painted off- white, and the framing member in the ceiling is painted to match the trim. Paint samples from the board walls and the trim indicate that they were installed by Keyes. Perhaps this was the “bathing room” Keyes referenced in his autobiography.¹² The fixtures in the bathroom have been updated.

East Bedroom (Room 207)

Room 207 is a rectangular bedroom on the east side of the front hallway’s corridor. As explained previously, it is thought that this room predates the Keyes alterations, being part of an early 2½ - story addition to the northeast corner of the main house. The bedroom was apparently part of the Keyes alterations.

The southwest and northwest corners of the room are angled to facilitate passage through the hallway corridor to other sections of the second story. The wood floors are fastened with cut nails. The walls are plastered and painted blue. There is a cased post in the northwest corner and the southwest corner of the bedroom. At the north and south ends of the room the ceiling is coved in a similar manner to other second- story bedrooms. This reflects the fact that the roof over the northeast addition is a gable roof running west- east. The ceiling is finished with plaster and painted white. A heating grate from the previous hot air heating system remains in the ceiling.

Room 207 has two windows facing east (W215 and W216). There is a corner closet in the northeast corner of the room, and one on the south wall that provides storage under the slope of the east roof’s valley. The bedroom entry doorway and the two closet doorways are similar, and their doors are four- panel doors with recessed molded panels and brown porcelain knobs. The windows and doors and associated trim, as well as the baseboard, appear stylistically to survive from the Keyes period. All are currently painted yellow.

Room 208

Room 208 is a rectangular room in the second story of the east extension of the north lean- to. The east extension existed in 1775, but was only 1½ stories high, so Room 208 was not very usable. John Keyes raised the roof to a full two stories, to connect the house with the shed through Room 208.

The wooden floorboards are fastened with cut nails and painted dark brown. The walls are plastered and finished with a pale green- colored paint. The ceiling is plastered and painted white. The room has a 7- inch plain baseboard that is painted white.

Room 208 has windows on the south, east, and west elevations. As explained previously, the windows on the south and east elevations (W217 and W218: figure 61) are pre- Keyes in date. Window 217 may well be in its original location; window W218 was probably moved here by Keyes from the main house. The windows have splayed jambs and a narrow sill that are flush with the plaster wall, but no other trim. The sashes of the west- wall window (W227), adjacent

¹² Keyes, “Autobiography,” p. 230.

to the shed, match other Keyes- period windows. All of the window sashes are painted pale green to match the walls, and the jambs and sills are painted white.

Room 208 has two doorways: one to the back hallway (Room 209) and one to the shed (Shed Room 201). Both have doors with four raised panels, a pre- Keyes design. As explained in the previous section “Chronology of Development and Use,” the hallway door may be in its original location, or it may have been moved here by Keyes. The door to the shed was definitely moved here by Keyes, who created its doorway in 1865. The doors and trim are painted white.

Room 208 has a closet on the west wall (208a) that extends under the slope of the north lean-to’s roof. It most likely dates from the Keyes period of renovations, when the room was made livable. The room also has a built- in storage cabinet in the southeast corner of the room (208b). The cabinet was constructed with tongue- and- groove boards and has a board door above a single drawer. The cabinet appears to have been added after the Keyes period of ownership.

North Stair Hallway (Room 209)

Like Room 201, Room 209 consists of a stair area and a long corridor, running eastward to access to Room 208 and the shed beyond. The stairway descends to the first- story north entry hallway (Room 107). Above it is the dormer on the north lean- to roof slope that John Keyes added to create headroom for the stairway. The stairwell opening at the second story is surrounded by a balustrade that matches that of the stairway. The newel post at this level is a round post with a rounded cap.

The hallway floor is constructed of random- width boards fastened with cut nails and painted brown. The plaster walls and ceiling are painted white. Though the exterior elements of the dormer have been altered, the dormer window retains the Keyes- period sashes and interior trim. The baseboards, and the doorway and window trim, are constructed of plain boards now painted light brown.

The north wall of Room 209 contains a doorway to a large storage area (Room 209a) under the slope of the north lean- to. The door here is a board- and- batten door, with tongue- and- groove boards and battens on the interior side.

Half- Bathroom (Room 210)

Room 210 is a half- bathroom for the adjoining bedroom (Room 211), located under the sloping roof of the north lean- to. The south half of the room contains the fixtures; the north half, under the eaves, is partitioned off as storage space. There is a single window on the west wall (W201).

The bathroom has a wooden floor that is painted brown, and plaster walls and ceiling painted white. Three closet doors access the north- side storage space. The bathroom is equipped with modern fixtures.

West Bedroom (Room 211)

Room 211 is a rectangular bedroom on the west side of the house; it is above the dining room, and so is thought to be part of the earliest section of the house. Two windows face west (W202 and W203). The ceiling in this room was raised, as in the other bedrooms, creating a cove effect on all four sides. The north wall has a fireplace with a white marble surround and mantelshelf similar to the one in Room 203.

The floor of Room 211 was constructed with 3- inch tongue- and- groove wood strips. This floor is not consistent with the Keyes- period elements, and was probably added in the mid- 20th century. The plaster walls are covered with wallpaper that is painted tan. The ceiling is covered with composite panels with strips of wood covering the joints. The ceiling panels and strips are painted white. The composite ceiling panels are later alterations, which were probably installed to cover damaged plaster surfaces.

A small closet was built at the west side of the chimney, and a narrow built- in bookshelf was constructed on the east side of the chimney. The baseboard, and the doorways and windows and associated trim, appear to date from the Keyes period; they are painted light tan.

Interior Elements, Elisha Jones Shed

First Story

Shed Room 101

Shed Room 101 is accessed from the east extension of the north lean- to – i.e., the current kitchen ell. When the NPS purchased the house, this room was being used as a laundry room. It is currently used for storage. The room is rectangular; a doorway in the south wall leads to the kitchen, and two doorways at either end of the north wall lead to Shed Room 103.

The floor of this room is covered with linoleum. The interior finish on the east, south, and west walls has been stripped away; the north wall is finished with plaster above vertical wainscoting. The exposed framing revealed details of the earlier structure, which were discussed previously.

The east wall of the room has one window (W114), and the west wall also has one (W118). The doorway to the kitchen, at the west end of the south wall, holds a door with four raised panels, which may be an old door reused by Keyes. The two doorways to Shed Room 103, at either end of the north wall, both have Keyes- period four- panel doors with molded panels. The doorway to Shed Room 102 – the one- story lean- to at the southeast corner of the shed – is a six- panel door that appears to be later, corresponding to the addition of that room. For some reason, these three doors do not appear on the 1966 floor plan (fig. 38).

Shed Room 102

Shed Room 102 is a small lean- to that was probably added to the corner of the shed and house in the 20th century. The room was used as a half- bathroom when the NPS purchased the property, but is currently not so used. There is a single window (W112) on the east wall of the room. The room is unfinished, with a plywood floor, and walls and ceiling open to the framing.

Shed Room 103

Shed Room 103 is a rectangular room, with a stairway to the second story of the shed, and a closet adjacent to the stairway. The walls and ceiling are open to the framing and board sheathing. Most of the framing appears to be later, vertically sawn pieces, but the larger posts and beams are from the earlier structure. An east- west beam bisecting the room has open mortises for studding and bracing, indicating the former location of a partition wall.

The east wall of the room has an exterior doorway (D105) and a window (W105). Like the rest of the room, the framing is open on this wall and shows evidence of the earlier shed structure. Most of the south wall is taken up by the stairway to the second story. There are also two interior doorways to Shed Room 101, at either end of the south wall. These have been described in connection with Shed Room 101.

The west wall of Shed Room 103 has one exterior doorway (D108) and a window (W117). North of this doorway is the alleged bullet hole. The bullet hole is overlapped by a wall stud, which has been partially carved away to reveal the hole. This was a vertically sawn stud, which appears to be a Keyes- period addition that used an existing mortise in the girt.

The north wall of Shed Room 103 appears to be a partition added by Keyes. The wall is framed with vertically sawn studs (visible in Shed Room 104) and sheathed with horizontal planks fastened with cut nails. The doorway to Shed Room 104, at the east end of the partition, contains a door with four raised panels, butterfly hinges, and a bean thumb latch. It appears to be a pre- Keyes door, probably moved here by Keyes from another location.

Shed Room 104

Shed Room 104 is a rectangular room with an exterior doorway (D107) on the west wall and a window (W116) on the east wall. The south- wall doorway to Shed Room 103 has already been described in connection with that room. The walls and ceiling are open to the exposed framing. A large summer beam extends from the east to the west walls, and is part of the earlier framing (fig. 62). Other early framing members are extant, as well as some of the alterations by John Keyes and repairs by the NPS. A chimney is situated in the northwest corner of the room.

Chaise Stall

The chaise stall forms the northern bay of the shed. Like the other shed rooms, the chaise stall has a mix of earlier framing and later alterations and repairs (fig. 63). The floor is dirt. The walls and ceiling are open to the framing, except for the south wall adjoining Shed Room 104, which is sheathed with wide horizontal boards. The visible framing includes earlier posts and beams, as well as infill framing and framing repairs. During the 1974- 75 NPS restoration, the east wall of the chaise stall – which had been moved eastward to lengthen the stall – was rebuilt in its original position (aligned with the east wall of the shed), and the framing was repaired.

Second Story

Shed Room 201

Shed Room 201 can be accessed from the second story of the house through Room 208, and from the first story of the shed, via the stairway in Shed Room 202. The room is rectangular, with a brick chimney stack in the southwest corner. The floor is covered with wood strip flooring 3 1/4 inches wide. The walls are open to the framing, and the south wall adjoining the second story of the house is insulated. The ceiling is open to the rafters, which appear to be reused timbers.

The north wall partitions Shed Room 201 from Shed Room 202, and may date from the Keyes period of renovations. Doorways at both ends of the wall lead to Shed Room 202. The doors are six- panel doors with molded panels. The doorway from the second story of the house (Room 208) to Shed Room 201 has a four- panel door with raised panels. There are two windows in the room: one on the east wall (W219) and one on the west wall (W226). The only painted finishes extant in the room are a light blue- green paint on the doors and windows, and a brown- colored paint on the floor.

Shed Room 202

The partitions in the second story of the shed were removed during the 1966 building investigations. Shed Room 202 is now a large rectangular room with a brick chimney stack on the west wall. The floors are wide pine boards, some of which were moved during the initial building investigation. The walls and ceiling are open to the framing and sheathing, which aided the investigation of the framing details.

The stairway ascending from the first story is located at the south end of Shed Room 202, adjacent to Shed Room 201. The stairwell opening at the second story is surrounded by a railing- height wall sheathed with horizontal boards. Shed Room 202 has six windows, three on the east elevation (W220 – W222) and three on the west elevation (W223 – W225). The skylight on the north slope of the hip roof was restored by the NPS in 1975. It was damaged by a tree in the summer of 2006, and was repaired in the fall of that year.

Figure 50. Elisha Jones House:
Front hallway (Room 101),
stairway paneled wall, stringer,
and balustrade (2006).



Figure 51. Elisha Jones House:
Front hallway (Room 101),
stairway newel and balustrade
(2006).



Figure 52. Elisha Jones House: Study (Room 104), “curled maple” door and trim (2006).



Figure 53. Elisha Jones House: Study (Room 104), marble fireplace surround and mantelshelf (2006).

Figure 54. Elisha Jones House:
North entry hallway (Room 107),
doorway to closet (107a)
(2006).



Figure 55. Elisha Jones House:
John Keyes's office (Room
108), corner cupboard (2006).

Figure 56. Elisha Jones House:
John Keyes's office (Room
108), corner cupboard (2006).



Figure 57. Elisha Jones House:
Dining room (Room 109),
corner cupboard (2006).

Figure 58. Elisha Jones House:
Second-story front hallway
(Room 201), interior sash of
skylight (2006).



Figure 59. Elisha Jones
House: Southwest
bedroom (Room 203),
southeast closet (203a)
(2006).



Figure 60. Elisha Jones House: Southeast bedroom (Room 204), window seat (2006).



Figure 61. Elisha Jones House: Room 208, corner closet, and east- and south- wall windows (2006).



Figure 62. Elisha Jones Shed: Shed Room 104, east wall, exposed framing including summer beam, 1974 replacement girt, studding, and bracing (2006).



Figure 63. Elisha Jones Shed: Chaise stall, north and east walls, exposed framing including 1974 replacement sill and east girt, spliced studding and corner post, and bracing (2006).

CHARACTER- DEFINING FEATURES AND RECOMMENDATIONS

Character- defining Features

Introduction

A historic structure may be significant for its architectural features and/or its association with historic events and persons. The character- defining features (CDFs) of a building are those visual features and elements that define the structure and contribute to the building's historic integrity. Only by retaining those CDFs can the historic integrity of the structure be preserved.

The Elisha Jones House has historically been used as a residence, and the NPS has continued that use. The 1989 General Management Plan for Minute Man NHP notes that treatment for the Elisha Jones House and Shed is “preservation.”¹ The Secretary of the Interior’s *Standards for Preservation* states that when a property’s distinctive materials, features, and spaces are essentially intact, and thus convey the historic significance of the property, preservation should be considered as a treatment option.² The *Secretary of Interior’s Guidelines* further address the preservation of a property and character- defining features as follows:

1. A property will be used as it was historically, or be given a new use that maximizes the retention of distinctive materials, features, spaces, and spatial relationships. Where a treatment and use have not been identified, a property will be protected and, if necessary, stabilized until additional work may be undertaken.
2. The historic character of a property will be retained and preserved. The replacement of intact or repairable historic materials or alteration of features, spaces, and spatial relationships that characterize a property will be avoided.
3. Each property will be recognized as a physical record of its time, place, and use. Work needed to stabilize, consolidate, and conserve existing historic materials and features will be physically and visually compatible, identifiable upon close inspection, and properly documented for future research.
4. Changes to a property that have acquired historic significance in their own right will be retained and preserved.

¹ Robert Rothweiler, Maurice Miller, Teresa Urbanowski, et al. *General Management Plan: Minute Man National Historical Park, Massachusetts* (Denver, CO: National Park Service, U.S. Department of the Interior, 1989).

² NPS website URL – http://www.cr.nps.gov/hps/tps/stanguide/preserve/preserve_approach.htm

5. Distinctive materials, features, finishes, and construction techniques or examples of craftsmanship that characterize a property will be preserved.
6. The existing condition of historic features will be evaluated to determine the appropriate level of intervention needed. Where the severity of deterioration requires repair or limited replacement of a distinctive feature, the new material will match the old in composition, design, color, and texture.
7. Chemical or physical treatments, if appropriate, will be undertaken using the gentlest means possible. Treatments that cause damage to historic materials will not be used.
8. Archeological resources will be protected and preserved in place. If such resources must be disturbed, mitigation measures will be undertaken.³

The National Register of Historic Places documentation states that the period of significance for Minute Man NHP is ca. 1655 to 1959, with specific dates of April 19, 1775, and September 1, 1959.⁴ Previous and current research has concluded that the Elisha Jones House and Shed were on the site in 1775, but were extensively renovated by John Shepard Keyes in 1865. Building investigation found insufficient evidence in the Elisha Jones House to restore it to its ca.- 1775 appearance. However, some materials from the 18th- century house did survive the Keyes-period renovations, and should be preserved. The Elisha Jones Shed also retains elements that survive from the 18th- century structure, which should be preserved. The 1865 renovations by John Keyes have also acquired historic significance in their own right, and should be preserved. The following section will identify the character- defining features of the Elisha Jones House and Shed.

Exterior Elements

Location and Massing

- Unchanged location of the Elisha Jones House and Shed since 1775.
- Overall massing of the Elisha Jones House; the west elevation and north lean- to are primary characteristics of the 18th- century structure.

Porches

- West- elevation entry portico added by Keyes in 1865.
- East- elevation enclosed porch added by Keyes in 1866.

³ NPS website URL – http://www.cr.nps.gov/hps/tps/stanguide/preserve/preserve_standards.htm

⁴ Mary Kate Harrington, Emily Paulus, Duncan Ritchie, and Stephen Olausen, *National Register of Historic Places -Minute Man National Historical Park* (National Park Service, U.S. Department of the Interior, November 9, 2002), NR Registration Form p. 2.

Doorways and Windows

- Keyes- period east- elevation front entry doorway with sidelights.
- Keyes- period north- elevation entry doorway with sidelights.
- Keyes- period west- façade floor- to- ceiling windows with double- hung, six- over- nine sashes.
- Keyes- period south- elevation bay window.
- Keyes- period French doors on south and east elevations (D102, D103, and D104).
- Older windows on second- story east elevation of house and shed (W217 – W221), retained/reused by Keyes during 1865 renovations.

Roof and Related Elements

- Main gable roof, north lean- to roof, and gable roof of northeast addition indicate the form of the 18th- century structure.
- Keyes- period cornice with dentils and cornice molding.
- Skylights on east slope of main gable roof and north slope of shed's hip roof.
- Keyes- period brick chimney on hip roof of southeast addition.

Materials

- Keyes- period vertical siding on west elevation of house.
- Wood shingle roofing material consistent with 18th- century materials and 19th- century photographs.

Finishes

- Keyes- period (1898) yellow body color and white trim color.

Interior Elements

Plan

- First- story dining room (Room 109), front hallway (Room 101), and front parlor (Room 102) as representative of the 18th- century plan.
- Back parlor (Room 103) built by John Keyes at the southeast corner of the house, and linked to front parlor (Room 102) to create a double- parlor plan.

Framing

- Early timber framing members in the Elisha Jones House, especially the summer beams in the dining room (Room 109) and the front parlor (Room 102).
- Timber framing in the Elisha Jones Shed, including 18th- century timbers, Keyes- period alterations and additions, and NPS restoration and repairs.

Floors

- Keyes- period floorboards, especially in Room 104, where the floorboards were laid perpendicular in order to accommodate the earlier floor framing.
- Wide pine floorboards in first and second stories of Elisha Jones Shed.

Walls and Ceilings

- West- elevation walls of Elisha Jones House, which envelope the pre- Keyes plaster walls.
- West- elevation wall of Elisha Jones Shed, which has 18th- century sheathing and evidence of the 18th- century doorway and window openings.
- Second- story coved ceilings in the house, created by John Keyes when he raised the ceilings during the 1865 renovations.

Doorways and Doors

- Keyes- period doorways and doors, especially the double pocket doorway between the front and rear parlors (Rooms 102 and 103).

- 18th- century doors retained or reused by Keyes: one in north entry hallway (Room 107) to closet (107a); one in second- story hallway (Room 201) to linen closet (201a); two in Room 208, one to hallway (Room 209) and one to shed (Shed Room 201); and one in Shed Room 103 leading to Shed Room 104.

Materials

- 18th- century stairway elements used in first- story front hallway (Room 101), including paneled wall, scroll stringer, balusters, newel posts, and handrail.
- 18th- century stairway elements in second- story front hallway (Room 201), including balusters, newel posts, and handrail.
- 18th- century corner cupboard in dining room (Room 109).
- Keyes- period marble fireplace surrounds and mantles in first- and second- story rooms.

Finishes

- Keyes- period natural woodwork finishes extant in Room 104.
- Keyes- period finishes in north entry hallway (Room 107), including extant natural woodwork finishes and grained finish on closet door and interior of entry door.

Recommendations

The current and proposed use of the Elisha Jones House and Shed as a residence is consistent with the historic use, and complies with the standards for the preservation of historic structures. The continued use of the house as a residence is recommended as the most protective use for the building. Minute Man NHP plans to stabilize the Elisha Jones Shed, which would preserve the structure and fulfill the standards for preservation. The park's Project Management Information System statement for the house calls for the removal of lead hazards and the installation of a fire- suppression system, in order to develop unrestricted safe residential use for the Elisha Jones House.⁵ The guidelines for the preservation of structures state that prior to health and safety related projects, the work should be assessed for its potential negative impact on the building's historic character. The guidelines further state that care must be taken not to obscure, damage, or destroy character- defining materials or features in the process of undertaking work to meet health and safety codes.⁶ The following recommendations should be used to guide the preservation and continued use of the property.

⁵ Project Management Information System (PMIS) statement 72878.

⁶ NPS website URL – http://www.cr.nps.gov/hps/tps/stanguide/preserve/preserve_approach.htm.

Exterior Elements

Location and Massing

- The current research and previous building investigation and archaeological investigations have determined that the Elisha Jones House was situated in its present location on April 19, 1775. Therefore, the location of the house is important in the larger context of the Minute Man NHP and the North Bridge Unit. The location of the house should not be altered for any future purposes.
- The documentary evidence and limited physical evidence indicates that the overall massing of the west façade of the Elisha Jones House, including the north lean- to, has not been substantially altered since the 18th century. As John Keyes noted, even after his renovations, the exterior form of the house would still be recognizable to the former occupants. The scale and overall appearance of these features should be considered important to the preservation of the character of the building, and should not be altered. Any negative impact upon these features by future projects should be minimized.

Porches

- Both the west- façade entry portico and the east- elevation enclosed porch were added by John Keyes and have acquired historic significance. The preservation of the Elisha Jones House should retain these features. Work that would negatively impact the porches, including removal of hazardous lead materials, should not damage or destroy the building materials. To minimize the negative impact of paint removal, it is recommended that the existing finishes be retained. Lead hazards can be reduced by careful preparation of the surfaces and application of new paint finishes.

Doorways and Windows

- The renovations by John Keyes altered the doorways and window openings of the Elisha Jones House and Shed. However, the fenestration introduced by Keyes has acquired historic significance in its own right. The Keyes- period doorways and windows, especially those features listed as CDFs in the preceding section, should be retained. The removal of hazardous lead materials on these features would likely damage historic character, and should not be undertaken on the doorways and windows of the house or shed. Lead hazards can be reduced by careful preparation of the surfaces and application of new paint finishes.

Roof and Related Elements

- The main gable roof on the west façade and the north lean- to roof were described by John Keyes as characteristics of the 18th- century structure prior to his extensive alterations. As with the overall massing of the house discussed previously, the roofs and

roof line are also characteristic of the earlier structure and should be preserved. Future projects that would obscure, damage, or destroy the roof features should be reconsidered, and measures should be taken to minimize negative impact on these features.

- During the 1865 renovation of the Elisha Jones House and Shed, John Keyes added several elements to the roof system. He added the molded cornice and dentils along the north, west, south, and portions of the east roof line. On the north and west elevations the molded cornice incorporated a built-in gutter, which has been restored on the west elevation of the shed, but is covered by roofing material on the north and west elevations of the house. The cornice elements have acquired historic significance and should be preserved. The removal of hazardous lead materials on these features would likely damage historic character and should not be undertaken. The lead hazards can be reduced by careful preparation of the surfaces and application of new paint finishes. If the park wants to repair the existing built-in gutters on the north and west elevations of the house, that would be in keeping with the historic character, and would be permissible under the guidelines for preservation. In addition, limited in-kind replacement would also be allowed if the built-in gutters were severely deteriorated.
- John Keyes also added two skylights to the buildings during his renovations. The skylight on the east side of the main gable of the house has been repaired by the NPS and should continue to be preserved. The skylight on the north slope of the shed hip roof was restored by the NPS in 1975 based on the extant skylight in the house. This skylight, which was recently damaged, has been repaired by park carpentry staff.
- Photographs documented that John Keyes built five chimneys on the Elisha Jones House and Shed during the 1865 renovations. Only one of those chimneys survives with minimal alterations, and it has acquired historic significance as a feature from the Keyes-period alterations. The chimney is located on the north hip roof of the southeast addition, and should be preserved. The preservation of the chimney should include the retention of the existing brickwork and characteristics, and repairs such as repointing should be performed with in-kind materials based on analysis of the existing materials.

Materials

- The exterior materials on the Elisha Jones House predominantly date to the John Keyes period of alterations. Some of the materials on the Elisha Jones Shed date from the Keyes period, and some are from the NPS restoration that was representative of the Keyes period. In particular, the vertical-board siding on the west façade of the house, which was installed by John Keyes, has acquired historic significance. In all cases, the exterior materials are character-defining features, and should be retained and preserved. All exterior materials should be routinely maintained to avoid deterioration. The preservation of these materials may require repair or replacement. In those cases, the repairs should be performed with in-kind materials. The removal of hazardous lead materials on these features would likely damage historic character, and should not be undertaken on the exterior elements of the house or shed. Lead hazards can be reduced by careful preparation of the surfaces and application of new paint finishes.

- Photographs from the late 19th century document wood shingle roofs on the Elisha Jones House and Shed. That roofing was most likely installed by John Keyes, but was also typical of 18th- century roofing materials. In the past, the park has replaced the wood-shingle roofs with in-kind material, which is appropriate for the preservation of the structures and should be continued. During the 1975 restoration of the shed roof, the shingle coursing was determined from the 19th- century photographs. Orville Carroll also noted that the hips of the shed roof were covered with sheet lead, based on the photographs.⁷ Currently the hips of the shed are covered with shingles. When the roof requires replacement, the park should return the hips to the Keyes- period appearance, which would enhance the Keyes- period appearance and the NPS restoration.

Finishes

- Limited exterior paint analysis determined that John Keyes painted the exterior of his house red with green trim soon after the 1865 renovations. In 1898 Keyes changed the exterior colors to a yellow body paint and white trim (Appendix G). The 1898 paint colors have been used on the house ever since, with minor variations. The preservation of the Elisha Jones House and Shed should include the retention of the 1898 paint scheme.
- Many of the exterior paint finishes are severely deteriorated, which will lead to the deterioration of historic building materials. The surfaces need to be properly prepared and repainted. Repainting should include the removal of damaged or deteriorated paint to the next sound layer, using the gentlest method possible (hand-scraping and hand-sanding and feathering-in), and then application of new paints.⁸ During the preparation, care should be taken not to remove all evidence of historic finishes.

Interior Elements

Plan

- John Keyes noted that his observations indicated that the oldest part of the house was the dining room (Room 109) and the room over it (Room 211). He also described 18th- century additions that included the front hallway (Room 101) and front parlor (Room 102) south of the dining room. This is consistent with the probate of Thomas Jones, which indicated that there was a southern end to the house in 1774 when he willed portions of his estate to Elisha Jones. Though John Keyes extensively altered the interior spaces of the house, it appears that he left the layout of these three rooms intact. Therefore these rooms are representative of a portion of the 18th- century plan and should be preserved. Future projects that would obscure, damage, or destroy the whole

⁷ Orville W. Carroll, *Historic Structure Report, Architectural Data Section, Completion Report on the Shed, Elisha Jones House, Minute Man National Historical Park* (Boston, MA: North Atlantic Regional Office, National Park Service, U.S. Department of the Interior, 1975), p. 7.

⁸ NPS website URL – http://www.cr.nps.gov/tps/stanguide/preserve/preserve_wood.htm.

plan should be reconsidered, and measures should be taken to minimize negative impact on these rooms.

- As explained previously, documentary evidence suggests that there was also a two-story northeast addition extant in the 18th century (the south “leg” of the kitchen – Room 105 – and Room 207). The first story of this area has been greatly altered, but Room 208 remains as Keyes left it.

Framing

- 18th- century timber framing members have been identified in the Elisha Jones House and Shed. In the house, an early summer beam is exposed in the dining room (Room 109), and some other framing members have been either boxed- in or covered with lath and plaster. All of the extant framing in the house should be preserved. Future projects that would obscure, damage, or destroy the extant framing should be reconsidered. Consideration should be given to moving the potential project to another location in the house, and measures should be taken to avoid or minimize negative impact on the framing. The installation of fire- suppression systems should not damage the framing. The systems should be installed in a manner to circumvent framing members; no holes should be cut for running pipes or wiring. Existing plumbing chases should be used, and work should be concentrated in spaces that have been altered previously.
- The timber framing of the Elisha Jones Shed was exposed during previous investigation. The framing dates from the 18th century, the Keyes- period renovations, and the NPS restoration. The exposed framing provides information about the original configuration of the shed and subsequent alterations to the structure. The extant framing should be preserved. The park’s plan to stabilize the structure is an appropriate treatment for the Elisha Jones Shed.
- Site investigation determined that the west- elevation girt of the shed above doorway D107 may have active carpenter- ant infestation. The park should have the building inspected for insect activity and take measures to mitigate the damage, which should include the use of borates to exterminate the carpenter ants. The future maintenance of the buildings should include an annual insect and pest inspection.

Floors

- The floorboards installed during the Keyes- period renovations have acquired historic significance and should be preserved. Alternatives should be considered for any work that would damage or destroy the floorboards. Any piping or wiring should use existing chases and holes, and should be installed in a manner that would minimize harm to the existing floorboards.
- The wide floorboards in the first and second stories of the Elisha Jones Shed should be preserved. The park’s plan to stabilize the shed should include the preservation of the floorboards.

Walls and Ceilings

- John Keyes wrote that during his renovations, the old plaster was kept in place and new plaster applied over it to achieve thicker walls to keep out the cold. The thickness of the west walls of the house in the dining room (Room 109) and the front parlor (Room 102) indicate that Keyes did envelop the old walls within the 1865 walls. These walls may contain evidence of the 18th- century structure and should be preserved. Projects that would require altering, obscuring, damaging, or destroying these walls should not be undertaken, and consideration should be given to relocating the work to a different section of the house.
- The investigation of the Elisha Jones Shed in 1966 uncovered evidence of 18th- century doorways and window openings in the west- façade sheathing boards. The boards and the evidence should be preserved *in situ* for future research and interpretation of the shed. The stabilization of the shed should avoid damaging the sheathing boards. If the project requires the removal of sheathing boards, efforts should be taken to document the location of the boards and carefully remove them prior to structural stabilization. The boards should then be put back in the locations from which they were removed.
- During the renovation of the house, John Keyes had the ceilings of rooms on the second story raised in order to get more headroom. This created coved ceilings in the second-story rooms. These ceilings have acquired historic significance and should be retained and preserved. Work that would impact the ceilings should be carefully considered and planned to have minimal impact on the ceilings.

Doorways and Doors

- John Keyes created a double parlor at the south end of the Elisha Jones House by building a second parlor (Room 103) behind an earlier one (Room 102). Between the two rooms he installed a wide doorway with double pocket doors. The retention of the doorway is integral to the retention of the double- parlor plan previously discussed. The doorway and the pocket doors have acquired historic significance and should be retained and preserved. Projects that would negatively impact these features, including the removal of lead- based paints, should be reconsidered. Lead hazards can be reduced by careful preparation of the surfaces and application of new paint finishes.
- Limited paint study and on- site observations determined that five doors are probably 18th- century elements retained or reused by John Keyes. These are as follows: one in the north entry hallway (Room 107) to a closet (107a); one in the second- story hallway (Room 201) to a linen closet (201a); two in Room 208, one to the hallway (Room 209) and one to the shed (Shed Room 201); and one in Shed Room 103 leading to Shed Room 104. The finishes of these doors may provide significant evidence of the earlier structure, and should be retained and preserved. The removal of hazardous lead materials on these features would likely damage historic character, and should not be undertaken on these doors. Lead hazards can be reduced by careful preparation of the surfaces and application of new paint finishes.

Materials

- The elements of the stairway in the front hallway and second- story hallway appear to predate the Keyes- period renovations, and most likely represent the only intact 18th- century finishes in the house. John Keyes noted that he had grained over the existing stairway when he renovated the house, and paint analysis confirms that the elements listed as CDFs in the preceding section are pre- Keyes features. The stairway elements on the first and second stories should be retained and preserved. The removal of hazardous lead materials on these features would likely damage historic character, and should not be undertaken on the stairway elements. Lead hazards can be reduced by careful preparation of the surfaces and application of new paint finishes.
- As with the stairway elements, paint analysis determined that the corner cupboard in the dining room predates the Keyes- period renovations. Keyes must have moved it here from another location, perhaps even another structure. In any case, the cupboard and its finishes should be retained and preserved. The removal of hazardous lead materials from the cupboard would likely damage historic character and should not be undertaken. Lead hazards can be reduced by careful preparation of the surfaces and application of new paint finishes.
- Several rooms on the first and second stories retain Keyes- period marble fireplace surrounds and mantels. The installation of the fireplace surrounds and mantels was described by Keyes, and they have acquired historic significance. The marble fireplace surrounds and mantels should be retained and preserved.

Finishes

- Upon the completion of the interior renovations in 1865, John Keyes noted that it was the only house in Concord with naturally finished woodwork. Since his renovations, most of the natural finishes have been over- painted. However, the natural finishes from the Keyes period have survived in the study (Room 104) and the north entry hallway (Room 107). In Room 107, in addition to the natural wood finish, grained finishes on the closet door and the entry door survive from the Keyes period. All of these finishes represent the overall intent of John Keyes's 1865 interior finishes, and have acquired historic significance in their own right. The finishes in Rooms 104 and 107 should thus be retained and preserved.

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APPENDICES

APPENDIX A.

**Elisha Jones Tax Records,
1777 and 1780**

Concord Tax Record for Elisha Jones 1777¹

Real Estate	Income by Trade	Poles	Oxen	Cows	Horses	Stears 3 years old	Stears & Heffers 2 year old	Ditto 1 year old	calves
882	70	2	2	5	1	6	2	4	3
Sheep	Lambs	Swine	Pigs	Colts 2 year old	Colts 1 year old	Ditto Under a year	Silver plate	Bushels of Indian corn	Of rice & wheat
20	7	2	4				.18	60	60
Of oats & Barley	Barlls of Cyder	Tuns of English Hay	of Meadow hay	Flax & other produce	Value of chaise	Money & Trading stock	Total of personal estate	Debt to be deducted	Total of real and personal estate
	9	5	13	50		41.0.0	200..8		1121..8

Concord Tax Record for Lt. Elisha Jones 1780²

Real Estate	Poles	Oxen	Cows	3 year olds	2 year olds	1 year olds	calves	Horses	Their value
1607	2	1	5	2	4		1	1	12
Sheep	Hundreds of pork	Stock in Trade	Income	Tuns of E(nglish) Hay	of Meadow (hay)	Bushels of corn	of rice	of oats	Barlls of Cyder
8	600	150	180	5	10	80	10		13
Money on Interest	Not on Interest	Debts to be deducted	Chaise	Value		Total of Personal Estate	Total of both Real and Personal Estate		
50	200	150				495..	2102..0		

The 1777 and 1780 taxes were calculated in pounds, shillings, and pence. The records were transcribed copying the wording and spelling used in the actual tax records. Any additions by the author were included in parentheses.

¹ Concord Tax Records, 1777. Concord Free Public Library, Special Collections, Microfilm.

² Concord Tax Records, 1780. Concord Free Public Library, Special Collections, Microfilm.

APPENDIX B.

Autobiography of John Shepard Keyes

(Excerpts)

This year 1864, after our return to Concord found that George had left our house, and moved into his own again, and I took up Concord life with new interest. On Martha's birthday, her 45th in 63, she had the deed of the Jones farm on Monument St. adjoining her old house, that I bought for her & I added farming on a large scale to my other business, and began extensive improvements on it. The barn which had stood for a hundred years opposite the house, was moved across the road and fitted up neatly. Darby Ferguson and his wife Julia our old cook were living in the house on the farm and carrying on the work of it. Jersey cows and a work horse were bought and put in it, and it became quite a pet with us all (p. 212).

Having got my plan perfected for the house alterations, I began work on it with Nathan S. Hosmer as a carpenter in the spring of 1865. I got Darby moved out into the house at the corner of the roads north of the bridge beyond our house, and I found mine as I proceeded very dilapidated and rotten. So much so that after a few days work by the men teasing away the decayed timbers, I was strongly advised to pull it all away and build new. This was such sensible advise that after conferring with (illegible first name) Brown, I went home and confessed to my wife that I ought to do it but that it would take away all my interest in it, and I fairly cried over the disappointment. She comforted me, by rather suggesting that I could afford to do what I pleased with it and after a nights sleep over it or rather sleeplessness I decided to stick to my original purpose, carpenters masons and practical men to the contrary (p. 226).

I had new sills put in all round, had the old oak posts spliced down where they were rotten, then as the chambers were barely 6 ½ feet high I gave up the attic entirely and removing the cross beams raised them into the garret 2 ½ feet with a slant on the sides of the upper 2 feet. The old lean to on the East side was so far gone that I tore it all away and rebuilt in its place the back parlor and the chamber over it to the same height as the others putting on a hip roof to agree with the rest outside. By adding a dormer on the North lean to I got headway for the back stairs. I bought the old porch of the Thoreau house with its flat stone floor and fluted pillars, in which I had spent so many pleasant hours of my boyhood and moved it over the front door. I moved the old shed that held the quintals of fish in 1775, up to and joined it to the main house, raised the roof so as to get a chamber over it for clutter and place for a bowling alley for the children. Then on the front side I put on a sheathing over the old clapboards, and leaving the old plastering for back plaster, got five thicknesses between the rooms and the cold outside. Cutting down the front windows to the floor, adding a bay window on the South, and French windows in the back parlor, that George gave me from his old cottage with side lights to the front door I had before fall the outside completed, the inside plastered, the chimneys built of the old brick on the huge structure with its four different sized fireplaces in the living room, each made smaller than its predecessor by partially bricking up as the wood grew scarcer. Inside and out we searched carefully for a date to fix the age of the house. But no sign of one could be found any where. The house, as early as the first settlers 1635- 40 was standing across the road from its present site. Whether to judge by the outside boarding of the present dining room, it was moved from its first site or taken down and rebuilt is quite undetermined. The whole structure was not built at once, first the dining room and the room over it were built against the front of the great chimney, the rest of the chimney being out doors the side of this room next [to] the front stairs showing the weathering of the boards by many years of exposure. Then the lean to on the North was added, then at a later time the hall and front parlor, and last the lean to over the east side of the South end. Approximately these dates from the best information I can obtain and from the character of the work are 1650, 1700, 1730, and 1750. At any rate it was an old house when the Manse was built and when the British came here in 1775 (pp. 226- 227).

In the oldest room now the dining the ceiling was originally made of oak studding planed and the wide floor boards above the joists also planed smooth, and certainly cut from the first growth, the original forest. This was blackened by a century of use and smoke, and had then been lathed and plastered, the lath made of splits of oak and nailed with hand wrought nails. I wished much to restore this wooden ceiling but the nails had so rusted into the oak that it was impossible to draw them out as hide their marks. I had early decided to have no painted finish

inside but to use the natural woods. The upper rooms were finished in pine oiled. The parlors in butternut, the dining room in chestnut, the front hall in oak, the end entry in birch, the bedrooms in curled maple, and my room in chestnut stained with lime, the kitchen was chestnut, and the doors of the several rooms corresponded to the wood. It was the first house in Concord in which natural wood without paint was used for finish, and all these except the butternut and maple, grew in Concord (p. 228).

For the parlor mantel and fireplace I was lucky enough to secure when in Washington one of old marble that stood in the recess behind the speakers desk in the old Hall of the House of Representatives in the Capitol. This was being removed to make room fro the steam heating apparatus in the Statuary Hall as it is now called, and was to be sold for old marble I was the purchaser at a song, and shipped it on water to Boston. Old marble was such a song in Washington in those war times, that a part of another mantle from the Speakers room adjoining the recess was shipped with the one I bought. After vain efforts to get the two to go together as one, I had the second placed in the back parlor, where with a new frieze and shelf it answers for a companion to the first (pp. 228- 229).

It is itself a good illustration of the art of the Country in 1815. The pilasters have the fasces surmounted by a liberty cap, with a sheaf of wheat heads for capitals. The frieze on each side has the thirteen stars in a circle around the suns rays, and in the center an elaborate frieze of sculpture showing America or the Goddess of Liberty crowning with olive wreath, with her right hand a female figure in a flowing veil, holding a book in her hand with her foot on the globe, and a bale of merchandise behind her intended for both Science and Commerce, and with the left hand wreathing another female figure holding the mallet and scale, and resting her foot on the plough, meant for Agriculture and Mechanics. These are bas reliefs wrought undoubtedly by the artists imported to finish the Capitol from Italy, on tablets of soft cream white Palace marble, and very well done, the figure only 6 inches high, but very distinctly executed. Commerce is touching with her hand the wreath while Agriculture more modestly waits her gift. Was that intended also to be typical of the nation. For my own sanctum which looks out on the field and the barn, as a farmers office should, I secured at auction in Boston, an elaborate carved black and white marble mantle quite old but never used, and so hard that the work on it must have cost many times what I paid for it \$25.00, and for the other rooms in each of which is an open soap stone fireplace I selected white marble mantles, plain and simple, but safe, as wood ones are not! (pp. 229- 230).

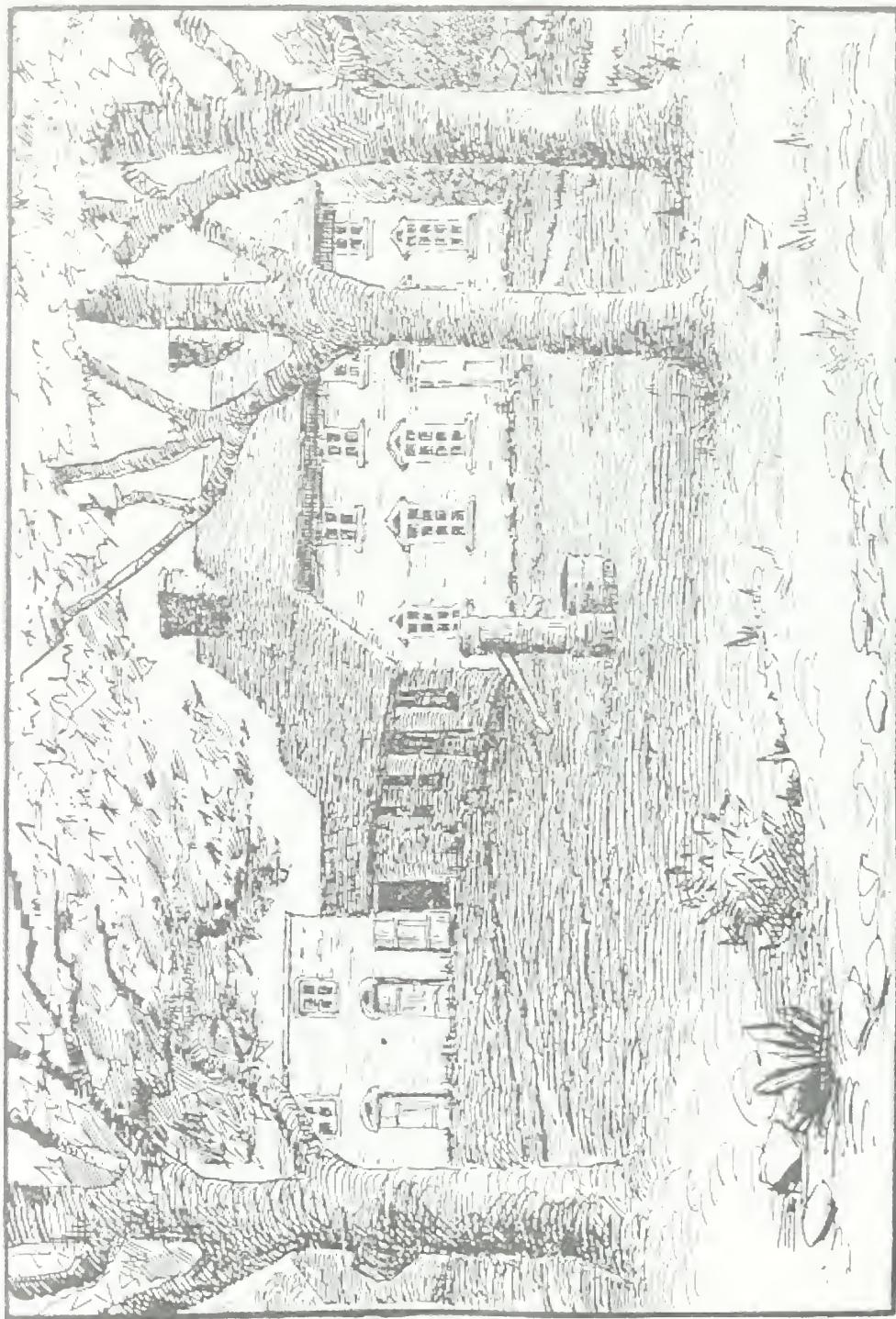
The great difficulty to be overcome was how to effect the discharge of the water from the back roof, a wide valley being required and this was at last got over by making it a top of the closet in a back chamber. I spent as much time morning and night on the work but it was not in many particulars as well done as I wished. It was finished in the winter. Messer doing the bathing room, and Hosmer the rest, including the chestnut doors to the kitchen, while the others were bought of the manufacturers. The old milk cellar of brick outside the house was converted into a cistern for rain water and the old well in front supplied water to the kitchen sink. Drain pipe were laid to the barn cellar and a cesspool built in it under the horse stalls for all the house drainage. It was a very perfect and complete farm house, containing a score of rooms ample for our present and future wants (p. 230).

APPENDIX C.

Story of an Old House

By the Hon. John S. Keyes

HOMESTEAD, MICHIGAN, JUN 1911



STORY OF AN OLD HOUSE

READ BEFORE THE
CONCORD ANTIQUARIAN SOCIETY

BY THE HON. JOHN S. KEYES

Published by the Concord Antiquarian Society

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House on Lexington Road.

PATRIOT PRESS, CONCORD.

STORY OF AN OLD HOUSE

How much interest centers about an old homestead! Whether "built wiser than they knew" in the best style of the colonial days, or the plain farm house of old time. Not because of form or architecture, but from the human experiences that have gone on therein. The building as such, may not be interesting, yet think of the life there. In its rooms children have been born, and christened, have played, grown to man and womanhood, married, joyed, sorrowed, sickened, died. Into its doors have trooped friends, relatives, brides and grooms, and from them have gone out sons and daughters, widows and mourners, youth in its bloom and age in its ripeness. Around its chimney corners yet echo old tales and songs mingled with sharp notes of scolding or sweet accents of affection. Its nooks and crannies are full of the myriad whispers of life, of the secrets of love, and the raging of anger; in its closets are skeletons, in its drawers old perfumes. Its walls have heard the wolf's howl, the Indian's yell, the strains of music, the cries of pain, the shouts of joy, the oaths of drunkenness, and the startling shot of the enemy's gun.

Such a house, that was lived in for more than two centuries, yet stands overlooking the river and the Battle Ground in Concord. Its stout oak timbers and wide pine boards were hewn from the original forest that covered its hill side, "Before the white men came." It looked on the beavers working in the brook, and the salmon leaping in the river in front. It watched the quaint, sturdy figures of the early settlers, axe in hand, cutting the new roads to the wilderness beyond. It heard the strokes of the building of the first bridge, and the peal of the earliest bell that sum-

named the pioneer to meeting. It stared at the ride cart, the one horse shay, and the single shaft sleigh that passed its windows, more surprised at these, than now with the tandem, the bicycles and the locomotives. At first only the birch canoe floated on the stream near by; then the ride scow, later the loaded canal boats, and now the white sails of skiffs and puffs of steam launches glisten over the meadows. Its outside grew timeworn with tints of time, before it was touched by paint, and its inside ceilings dark with smoke of great open fires before which plaster covered the smooth oak and rich pine of its rafters and sheathing.

John Smedley, of Huguenot race, came to Concord perhaps with the first settlers, if not, very soon after them. He may have come from Matlock in Derbyshire England with Flint of that place, for Smedleys are now living there. He was admitted Freeman (entitled to vote) in 1644; may have been married before his coming here, as there is no record of it in the town books, but a son was born to John and Ann Smedley the 8th of ye 8th month 1646, named John, and another son James Oct. 2 1650, according to the records. The first John took up land in the first division of the town, in what was called the North Quarter, and in 1664 gave in his list of 17 lots containing 668 acres, describing his house lot of 10 acres as bounded south by John Jones, north by James Blood, west by the old brook running from the mill and east by Humphrey Barrett.

John Jones' was the Prescott place, and was bounded on the north by Smedley, on the east by Humphrey Barrett, on the south by James Blood and Humphrey Barrett and on the west by the old brook. James Blood's was the Ripley place (the old manse) and Smedley's house stand between the two. In the description given there is no mention of the road, but in some of the earlier deeds the Smedley house lot is bounded on the east by the highway, and in some is described as lying on both sides of the way. From this it would seem that the house was standing on the lowest and west side of the road. The boundaries and description are very loose and confused, and can only be reconciled by supposing

the course of the highway to have been changed thereabouts, with the growth of the town and the widenings and straightenings of the early paths, that were fresh cut or blazed from house to house, and not laid out by any clear description of metes and bounds.

In this instance if the original road bore more to the east and nearer to the ridge beyond Humphrey Barrett's (now Mr. Lang's) and passed near the Prescott barn and east of this old house and thence to the North Bridge, it would solve many of the difficulties of the old descriptions. There were traces of such a line in past years, and it seems more probable than that the first houses were built in the low wet places west of the present road, and left no signs of their existence there. There would have been quite a slough hole just north of the drive way to the Prescott place where the sluice runs under the highway, and the first path would have been likely to keep up on the hard land east of it. There the old lines of the lots on that side of the highway, make an acute angle with it, as it is now, but are at right angle with the line bearing more easterly.

Whether or not this house was built where it now stands, its internal construction marks its unmistakably as one of the oldest of the Concord houses, and from every indication probably built by John Smedley. He was a man of substance and position here; a Deputy to the General Court in 1667, and again in 1670; was Quarter Clerk of the North Quarter; one of a committee to lay out the road to Groton, and a "Commissioner to end small matters."

From these offices, he seems to have been a "citizen of credit and renown" likely to have built one of the earliest frame houses of two stories. As he left this house, it contained only two rooms, the present dining-room, and the chamber over it, north of the present front door. It squarely faced the cardinal points of the compass. The door was south, the windows west and north. The original outside boarding was found in place, but much weather worn. The frame was oak, the posts having bulging tops to receive the plates, the boards of hard pine very wide,

some two feet or more, with chambered over-lapping edges on the walls, to make them tight. The great chimney was built up outside against the house, perhaps first, and was laid with stones and clay mortar at the base, which was 12 feet by 8 for several feet above the ground. There was no lathes or plaster on the main living room for many years; the joists of the upper floor and the "summer" were of another oak, and dark colored with the sunbeams of more than a century. The access to the upper room was by a trap or scuttle near the chimney and steps or niches in the base, or perhaps a ladder was used. The door casings were unlike any in old houses here, being hewn out of a wide oak plank, and worked down an inch to receive the sheathing, and also to make the frame for the door, and the rabbit for it to shut against. All the nails used were made by a blacksmith on an anvil, and were large headed and very sharp. These and many other facts were plainly made out when the house was last repaired, but no date could be found any where in the structure, though carefully sought. Various old scores in chalk or charcoal were found made in Pounds, Shillings and Pence, but no dates. Every appraiser indicated the great age of these two rooms much beyond the later additions, especially the old fire place at first 8 feet wide, then backed up to 6 feet, then to 4 feet and lastly to hold the funnel of a stove.

In this house John Smedley could have brought up comfortably his two sons; there does not seem to have been any other children. He was relieved from all ordinary trainings in 1670, on account of age and infirmity, and died about 1687, but there is no record of his death or of the settlement of his estate.

His eldest son John succeeded him as the owner and occupant of the estate, and James the youngest son found or made a home near the meeting house. John Jr. married Sarah Wheeler, daughter of Sergeant and Sarah (Meriam) Wheeler, May 6, 1690, and they had a son Joseph born in 1692 and another John born in 1696 also at least three daughters. When he died in 1717 he left a widow, a daughter Sarah who was mar-

ried to Ebenezer Hartwell, a daughter Ann who was married to James Davis, and another daughter Mary who had married Daniel Shepard. Although not as prominent as his father in public matters, this John has looked after the house by the addition of the two southern rooms, and the entry and stair-case between these and the old part, also probably the east lean-to against the new rooms.

We must leave to the imagination the life of these years in the enlarged house, for there is no record of the doings of these boys and girls. Whether the course of their loves ran smooth, or was crossed by rivalry and jealousy, the weddings were several years apart, and there were no wedding journeys for them to undertake. Sarah brought her husband to the old house to live, and help the old folks to carry on the farm. Ann went with hers some years afterwards, only a mile away to the Davis farm on the Groton road, but whether they walked or rode, and if in a rude cart or on a pillion, or like Priscilla Alden on the back of a milch cow, tradition does not tell. Mary chose her cousin Daniel Shepard, the son of Isaac who married, Shattuck says, Mary Smedley a daughter of Baptiste Smedley a brother of the first John. This Isaac lived near Nashoba, and was with his brother killed by the Indians in 1676 while threshing in their barn; and his sister, captured and carried off to Lancaster, escaped by killing her captor and riding home on his horse. Daniel, who must have heard all the fearful particulars of that Indian raid, thought the old house safer than Nashoba, and he came to live in it with his wife. It made a large household and from the carelessness of the division of the estate after John Smedley's death, it might be inferred that there had sometimes been "too many folks" for one house. Had one of this family only kept a diary, what stories of old time labor and thirst we might read. How the spinning, knitting, weaving, and coloring went on; what baking, brewing, and churning took place in the great kitchen, for the preparation for the weddings, we might have known, but never shall.

Sarah's husband Ebenezer Hartwell, worked so well for his father in

law, that he got a deed of part of the place before John Smedley died, and in the next few years got the title to the rest of the estate into his hands. From which it may be inferred that he was the smartest of the family. He did not keep it long, but in 1724 he sold the whole to Samuel Jones, his next door neighbor, and moved away. This ends the Smedley connection with this house, and the name disappears from the town and county records. But if the name has gone, one of the descendants of Ann Smedley and James Davis, now [1892] lives in this house, Philip Keyes Walcott, probably the only instance where a lineal descendant of a first settler is living in his house, even in this very conservative town.

The estate having passed to Samuel Jones, that family must now interest us. John Jones (not the colleague of Peter Bulkeley) came to Concord before 1680, married Dorcas, settled on the place south of Smedley's, now Prescott's, and died in 1678, leaving a son Samuel who married Elizabeth Potter in 1672. They had a son Samuel born in 1674, who married Ruth Brown in 1698, and died in 1755. The first Samuel and his father do not appear in the town records with any prominence; they seem to have been plain quiet farmers in humble circumstances, though both Samuels married into good families. The last Samuel had improved his worldly possessions, so that he was able to buy this adjoining Smedley estate and pay for it £210, a sum equal to two or three thousand dollars of our money. Apparently he bought it for his oldest son Thomas who was born in 1702 and married in 1727 to Mary Miles, for they occupied it after the Hartwells and Shepards left it.

Thomas and Mary brought up a large family and perhaps let a part of this house, as the lean-to and shed on the north being added, it would accommodate two families, until he needed the whole. He was a captain, acquired considerable property, and after his father's death, he moved back to the Prescott place, and continued there till he died in 1774. He left by his will to his oldest son, the Prescott place; to John (possibly

a black sheep,) 6 shillings; to 3d son, Samuel, land lying about Pond Meadow; to his daughters, Mary Brown, Elizabeth Brooks, and Ruth Jones, personal property, and to Ruth a right to dwell with her mother, in the house given to Thomas, and finally to his youngest son Elisha all the rest of his estate, and thus Elisha owned our old homestead.

He was born in 1744, the 8th of a family of eight children, and as others of the name had been and were afterwards, he became a blacksmith. He married in 1770 Elizabeth Farrar, and brought her to this house to live. He became the prominent man of the family, was Lieutenant according to some authority, and Captain according to others. In the troubles preceding the Revolution Elisha was active on the right side; he received of the military stores sent to Concord in 1775, fifty-five hbs of beef and 17000 lbs of salt-fish, to be stored in his cellar and shed. His family of two small children were greatly disturbed by the events of the morning of the 19th of April. The early alarm roused them, and the Militia and minute men who fell back at the approach of the British troops halted on the hill behind their house and waited there some time before crossing the bridge. The confusion and excitement increased as the five companies of the red coats marched up the road, and left two companies near his house, while two more went on to Col. Barrett's and one remained to guard the bridge.

The soldiers of the two companies then halted near this door yard, soon surrounded the well in front, drinking the cool water that was so delicious after their long march that hot day. It seems to have satisfied them as there was no report of any depredations. Mr. Jones had prudently taken his wife and babies down cellar, where they cowered in fear and trembling in the dark corners, while he stood guard over the barrels of beef. Soon the chatter and noise of the Britishers ceased, and all was still. Then the silence was broken by the volleys of musketry at the bridge. He could stand it no longer, but rushing up from the cellar followed by his wife and crying children, they saw the regulars retreating in confusion back to the village, bearing their wounded, some

with ghastly faces, supported by their comrades, others with bloody limb^s hastily bandaged to stanch the flow. It was a shocking sight to the oldest child, a girl of four years, which she remembered to her old age, and often described. To her father it lent new excitement and patriotic rage; he pointed his gun out of the bedroom window on the north-west corner of the house, determined to have one ringing shot at the foe. His wife clung to his arm, begging him not to risk their burning the house if he fired from it, and succeeded in preventing his purpose and getting the gun away. Then he went to the door of the shed, and stood there looking at the retreating soldiers in scorn and triumph. One of the red guard who may have seen his attempt to shoot, or "mistitled his load," drew up as they passed the house, and fired a "British musket ball" at Elisha. It was a well pointed shot considering that the red coats fired from the hip, and not from the shoulder with a sight along the gun barrel, as the Yankees did. The ball struck at the height of Jones' head about three feet to the right, and passing through the boarding, glanced from an oak joist, and out through the back side into the ground behind. The hole in the front board still remains, to be seen of "pilgrims and strangers," some of whom content themselves with putting their fingers in it, while others have been known to try to cut out and carry off the hole. Whether, after this narrow escape, Mr. Jones joined in the pursuit to Charlestown, or remained at home to care for his frightened family, tradition does not tell.

At any rate, the next day he planted a willow stick in the front yard, in remembrance of the fight and his escape, and the tree grew and lived more than a hundred years. This willow in 1855 had a trunk more than fifteen feet round, and about ten feet high, then branched into a dozen great limbs, spreading in all directions and affording a good play room for the children. July 20, 1867, a summer shower broke all these down to the ground, like an umbrella turned wrong side out. They reached across the road, and blocked up the yard, and the drive way to the barn. An attempt to let them remain, and take root like a banyan tree failed,

from lack of vitality in the trunk, which proved a mere shell of bark, so they were removed, and the hollow trunk filled with earth. In this a new shoot sprung up, and grew to a large head a dozen feet or more in height and size, by the time of the centennial of the fight, 1875. For an inscription on it that day, the verse of Holmes' "One Horse Shuy" was printed in large type.

"Little of all we value here
Wakes on the morn of its hundredth year
Without both looking and feeling queer.
In fact there's nothing that keeps its youth,
So far as I know, but *a tree and truth.*"

The genial Dr. riding by in the procession stopped to read the lines, and with a smile remarked, that he never knew before why he wrote that verse, but now he did. To finish, about the tree, in 1885 the bark of the trunk had rotted away, and the top was falling, so April 19th the willow was removed to the triangle between Monument street and the line to the great meadows, where it is yet vigorous and flourishing, promising to last to another centennial.

To return to our old house, which continued to be the home of Elisha Jones and his family of six children, three boys and three girls. These last married Concord men, as the Smedley and Sam Jones girls had done in their day; the eldest, Capt. Nathan Barrett in 1795; the second, John Dakin, in 1801; and the third, Emerson Barrett in 1809, and all lived and died in Concord. Of the sons, James and Abel spent their lives in the homestead, while Elisha Jr. went to Boston and there married. Capt. Jones died in 1810, leaving his widow and two sons to carry on the farm.

The Prescott place south of this was purchased of Joshua Jones, a son of Thomas, by Francis Barrett of Boston in 1814. He was the 8th son and 11th child of Capt. Nathan Barrett of revolutionary fame, and an uncle of Miss Emeline and Lucy Barrett. He had carried on a large carriage making establishment in Boston on School St., at the site of

the present Parker house, and owned a portion of that estate. He was handsome, rich and dissipated. May 5th 1799, when just 21 years old, he married a beautiful young girl of French descent, Marie F. Palliser, and they lived in Boston till the war of 1812 ended. Then having fitted up the old house on his purchase here, with larger windows, higher ceilings, a curving stair case, and raised up the lean-to another story, he brought his family to live in Concord in 1815.

He made a great dash in our quiet streets, with a bellows-top chaise of the latest style and brightest colors, a spanking team, with the wife in a purple silk spencer, and a Leghorn bonnet with white plumes. He had five sons and three daughters, of whom the boys mainly resembled the father, and the girls the mother. After several attempts to commit suicide, and one or two severe accidents, Francis Barrett died of a fever in 1819, leaving the widow with seven living children, and one born four months after his death. There was not much property for them, as the Boston estate was sold by his administrator for about \$8000, and his habits had used up nearly all the rest, except the home.

Here, now, was the chance at last, for our old house to lose its soberness and have a lively time of fun and frolic. James Jones, the son of Elisha, with his brother Abel, were keeping bachelors' hall in its old rooms. James, rather a fine looking man of about forty, attracted the widow's eye, as he, perhaps, helped her about her farming, or it may be the bachelor was taken with the sparkling countenance behind the widow's weeds. At any rate they were married Dec. 2, 1819, not a year after her husband's death, and with this ready-made family the bachelors' hall was turned into a very domestic establishment. Mrs. Jones brought to the house many handsome articles of furniture, life-sized portraits of herself and her late husband (one soon exchanged in its frame for one of Mr. Jones,) some French styles and fashions and a very lively set of young folks.

There was much going on and the boys and girls made the quiet old rooms ring with their merriment. How they must have teased and tried

that so much married, poor old bachelor, and how glad he must have been as the boys grew up, to ship them off to New York to go into business, and how, wild and dashing bucks, they would come home in vacations to swell and swagger around Concord.

And the girls, handsomer than their mother ever was, great favorites and the belles of their day, how they danced, and sang and flirted till the two older ones married and went away, leaving only the youngest daughter and the posthumous son, a half-witted boy, to care for the parents and house. Mr. Jones, with so much trouble and worry, took to drink to keep up his spirits with the ardent as well as he could, while Mrs. Jones, in spite of her cares, grew so fat and stout that the tales of her youthful grace and beauty could not be believed. Her pace, as she slowly bore her mountain of flesh to church on Sundays, was the wonder of the boys as to which would arrive first, the woman or the end of the sermon. As time went on, Mr. Jones grew feeble, gave up his weekly ride to Lowell and other towns distributing the Concord newspapers, and died in 1838.

Some years before, he exhibited an audacity quite equal to marrying the widow and her large family. He attacked the large ash and sycamore trees in front of the old house and trimmed them in the savagist manner to naked spars, cutting off the lower branches five or six feet from the trunk, the next upper row to three or four feet, the next shorter and the topmost limbs to mere stubs. They made a singular appearance. Everybody said he had killed these two large trees, and his neighbors protested. Wouldn't have done it for hundreds of dollars. But in spite of the prophecies the trees put forth new branches and grew so fast that in a generation they had more than recovered their beauty and size, and are today the finest shade trees of their varieties in the town, while those at the Manse opposite, of about the same age, are dead or dying.

The family were left by his death in narrow circumstances. They rented the land and part of the house for some years, till the youngest daughter's marriage, when they removed to Weymouth. The old house, after

they left it, grew shabby and dilapidated. Nova Scotia and Irish families filled up its rooms, and it soon became as disreputable looking as the Middlesex; almost, not quite, for it could be lived in. Its ownership had passed to Capt. Nathan Barrett, the son of Mary the daughter of Elizur, and from him it was bought by the wife of the writer, the daughter of the last owner of the Prescott place, whose girlhood had been spent so near by the old house.

With much labor and expense it was carefully repaired and renovated; a new outside and inside finish put on the building; the old chimneys taken down and replaced by new; the rooms finished in native woods; the small windows enlarged; and Lutheran, long and low windows, porch and pinzen added, and the interior so changed that its former owners would hardly recognize it. The outside retains the lean-to roof on the North, and the general shape of the old house. The barn was moved across the road from where it had long been an eyesore to the Morse, and placed nearly on the site of the blacksmith shop, and the view over the meadows and battleground improved.

One treasure that may interest Antiquarians was fortunately saved for the parlor. The mantel that stood in the recess behind the Speaker's chair, in the old Hall of the House of Representatives in the Capitol at Washington, now ornaments the north-west room of the old house. It was taken out of that hall of Congress when that was converted into a statutory gallery on the enlargement of the Capitol in 1864—5, and sold for old marble, purchased and shipped to Concord. It is partly of Italian white and Vermont dark marble, and was cut by the Italian artists who worked about 1815, rebuilding the Capitol after the British forces burned the U. S. buildings in the war with England. The mantel has three fluted pilasters, surmounted by a finely carved crest of wheat, and two side panels of the frieze with the thirteen stars around the sun, as emblems of the original thirteen states shown on by Liberty. In the centre panel is a raised figure on a pedestal, of America wearing the cap of Liberty and crowning, with laurel wreaths in each hand, female figures

representing, the one leaning on a plow and holding the square, chisels and mallet, Art and Agriculture; the other, with her foot on the globe, an anchor and bale of merchandise behind and an open book in her hand, Science and Commerce, emblematic of the future of the United States. About this mausoleum have sat and talked nearly every man of distinction in our history, between the war of 1812 and the Rebellion. If its stones could speak what stories they could tell of the politics of those years.

This old house if spared by fire, that ruthless enemy of all antiquarian treasures of America, may well last for another hundred years to be added to its quadri-millennial.

JOHN S. KEYES.

APPENDIX D.

“Houses in Concord in 1885”

By John Shepard Keyes

(Excerpt)

MONUMENT STREET

37. Opposite this is the Jones house

Tolman: see "The Story of an Old House" by John S. Keyes published by the Concord Antiquarian Society. The manuscript covers 5 closely written pages, and the published paper covers all facts in the mss.

Mrs. Tolman Alicia Keyes died in 1924 sold to Fay

The Jones House owned and occupied by J.S. Keyes and wife. It is probably the oldest house standing in the town. John Sedley took up this farm at the settlement of the town and before 1650 lived in a house built on the west side of the road, judging from the various external marks of the Jones house, a part of this was that house, removed to the East side of the road, about the end of the 17th century, and added to then and later. The middle room, now the dining room and the chamber above was the original house, to which a leanto on the north side was added, and the front hall and south rooms added later. The main chimney of the original house was built out side the house on the East side, and had a fireplace at least 8 ft by 5, this bricked up smaller three separate times, the last for a stove. The ceiling of this middle room was of oak joists planed, and the under side of the old pine floor above also planed, and stained with the smoke of a century, before it was lathed and plastered. The frames of the doors were of oak plank 2 $\frac{1}{2}$ thick and a foot wide, worked by hand to a stop for the plastering a moulding for the door jamb, and a rabbit for the door no date was found by the most careful search in renovating the house, but the king posts, roof framing, great summers and all the construction indicates the 17th century date to the house. The barn probably a century

87. ctd

old stood on the west side of the road opposite. The place passed from the Smedley who built it to a Wilton, who married S. daughter, and was exchanged by him for the Jones house which then occupied the Prescott site, where John Jones (not the minister) was living in 1656. It remained in the Jones family till about the middle of the present century. Elisha Jones at the Revolution was the occupant, and had a hundred quintals of fish of the stores of the Provincial Government, stored in the loft of the shed of the house. He remained guarding these and his family, who on the arrival of the British went down cellar for safety. Hearing the firing at the bridge, he got excited and coming up stairs got his gun and aimed it from the bed room north window at the retreating foe. His wife took it from him, saying that if he fired, the British would burn his house, and he went to the shed door to see them pass. One of the rear guard who may have seen his attempt to fire on them, drew up his gun and fired at Jones, the ball passing through the front of the shed, and glancing on a brace passed out the back side. The bullet hole two feet from his head to the left is still there. The next day in memory of the event, he set out a willow tree near the old well in front of the shed door, that grew and was pollarded often, till in 1865 if was a large tree with a trunk 4 or 5 feet in diameter with fifteen large branches, starting 8 or 10 feet from the ground and furnishing a fine place for the children. A summer shower about 1870 broke those branches all down, and a new shoot sprang out of the centre of the rotten trunk, that grew to a fair sized tree,

37. ctd gradually the bark and rotten portions of the trunk fell away, and in 1880 it being no longer safe it was removed to the triangle near the river meadow lane, beyond the watering trough where it flourishes vigorously. At the Centennial Celebration April 19, 1875, it was marked with the date of its planting, April 20, 1775 - and the verse of Holmes's One Horse Shay, in large type displayed on the trunk.

"Little of all we value here
Wakes on the morn of its hundredth year
Without both looking and feeling queer
In fact there's nothing keeps its youth
So far as I know but a tree and truth."

Of course it was then standing in its original place. Several if not all the Jones were blacksmiths by trade, and the last one I remember built and worked in a neat brick shop standing in the south west corner of the Ripley hill lot, purchased of Dr. R. for the purpose (see Jarvis) The line of this lot was straightened in 1864, when the barn was removed. James Jones, this last blacksmith who had married the widow of Frank Barrett (No.38 gave up his trade in my boyhood, and took to post riding with the Concord paper to Lowell &c. doing also a little farming and much rum drinking till he finally died about 1840. Fifty years or more ago, he trimmed up the ash and sycamore trees in front of the house within a few feet of the trunk, leaving only a part of the branches. Every body said he had killed them, but they have lived and grown vigorously for all this time and now while they show by the roughness of the bark just where they were cut, they are the finest trees on the street, and of their age and kinds the finest I know of in the town.
After and perhaps before his death the south east part of the

37. otd. house was let to tenants, among whom I remember William Randon a shiftless poor chap, with a nice wife and children and a Nova Scotian by the name of Thompson. Capt. Nathan Barrott owned the place having taken it on a mortgage, The Capt's mother was a daughter of the Elisha Jones of the Revolution, and ten years old at the time of the Concord Fight, remembered very vividly the marching back of the redcoats from the Bridge, and the bloody state of many of the wounded as they passed. I have heard her tell the story often in my youth and she is the authority for the bullet hole and tree story. The widow of James Jones lived here some years after his death and her youngest daughter Katherine was married to Dr. Samuel Fuller in the middle room of the house, a short time before our marriage. Then the widow moved away and the house was let to tenants, Capt Nathan carrying on the farm. He always intended it as his village residence when he got tired of the farm on the hill and his second son Edwin S. had a promise of it when he should be rich enough to give up business and retire. So Edwin planted the pear orchard in front, and Nathan H. the oldest son grafted the apple trees on the place! to no purpose. At length in 1863, the Capt. and the boys decided to sell, and Mrs. Keyes received a deed of it for £300, subject to a mortgage to the widow of Jones and her children of £1000 in lieu of her dower. The next year, the barn was moved across the road (the blacksmith shop having been torn down before) and it was shortened one bent of 12 ft. and refitted with a cellar &c where it now stands. The old barn yard and site made into a garden, and both this and the Manse greatly improved by the process. The

37. ctd. bell on the barn was from the English blockade runner Britannia brought in & condemned in Boston, and the points of the compass under the vane, are the sword and oar the badges of the Marshal's office out of the income of which it was repaired and refitted.

In the spring of 1865 work was begun renovating the old house, the old south east room and leanto over it, were found entirely rotten, and were taken away and replaced by a new room and chamber over it with a hip roof, new sills and lower part of posts were put in, the attic floor and timbers removed, and the chambers raised from $5\frac{1}{2}$ ft to 9 in height, the two immense old chimneys taken down, and the new ones built, a new outside put on, the old finish of the rooms left for a back plastering, and a new inside finish made to all the rooms.

The wood used for this renovation, mostly grew in Concord. The chestnut came fromunketasset Hill, the oak from Barretts Mill, the birch (black) from L... Corner, the bass from Walden woods, the curled maple and the pine from the Boston lumber yards. It was the first house in Concord finished in natural woods, and the first to have modern open fire places in all the rooms. The shed roof was raised and a 40 ft bowling alley made for the children. The old small windows were replaced by a bay, long, and french windows, and the front sheathed perpendicularly over the old boarding and clapboarding. A lutheran window on the north end gave head room for a new staircase in the east entry, and the front entry was carried up to the roof, and lighted by a sky light. A portion of the old lean to of the East side was retained for a valley for the water to get off, and the old front stairs left as

37. ctd. they had been used for a century, except with new
graining in imitation of oak. A china closet is where the
chimney had stood, and a pantry also, and a bed room almost
wholly on the site of another chimney, and a rain water
cistern made of the old milk cellar. When completed it was
the largest, most commodious, convenient and best farm house
in Concord. It had over a score of rooms, beside halls and
closets, and as all the work was done by the day, and under
my personal supervision, it had cost not less than \$7000.00
The mantel in the parlor came from the old hall of the House
of Representatives in Washington and had stood in the recess
back of the speakers desk in what is now the Statuary Hall
of the Capitol. Philip Heyee Walcott now lives with his
grandparents, and is a lineal descendant of the J. Smedley
who built this house before 1650. through the Davis family,
a son of Dolor marrying a daughter of Smedley.

APPENDIX E.

Drawings for the Restoration
of the Elisha Jones Shed

*By Orville W. Carroll
1970- 1973*

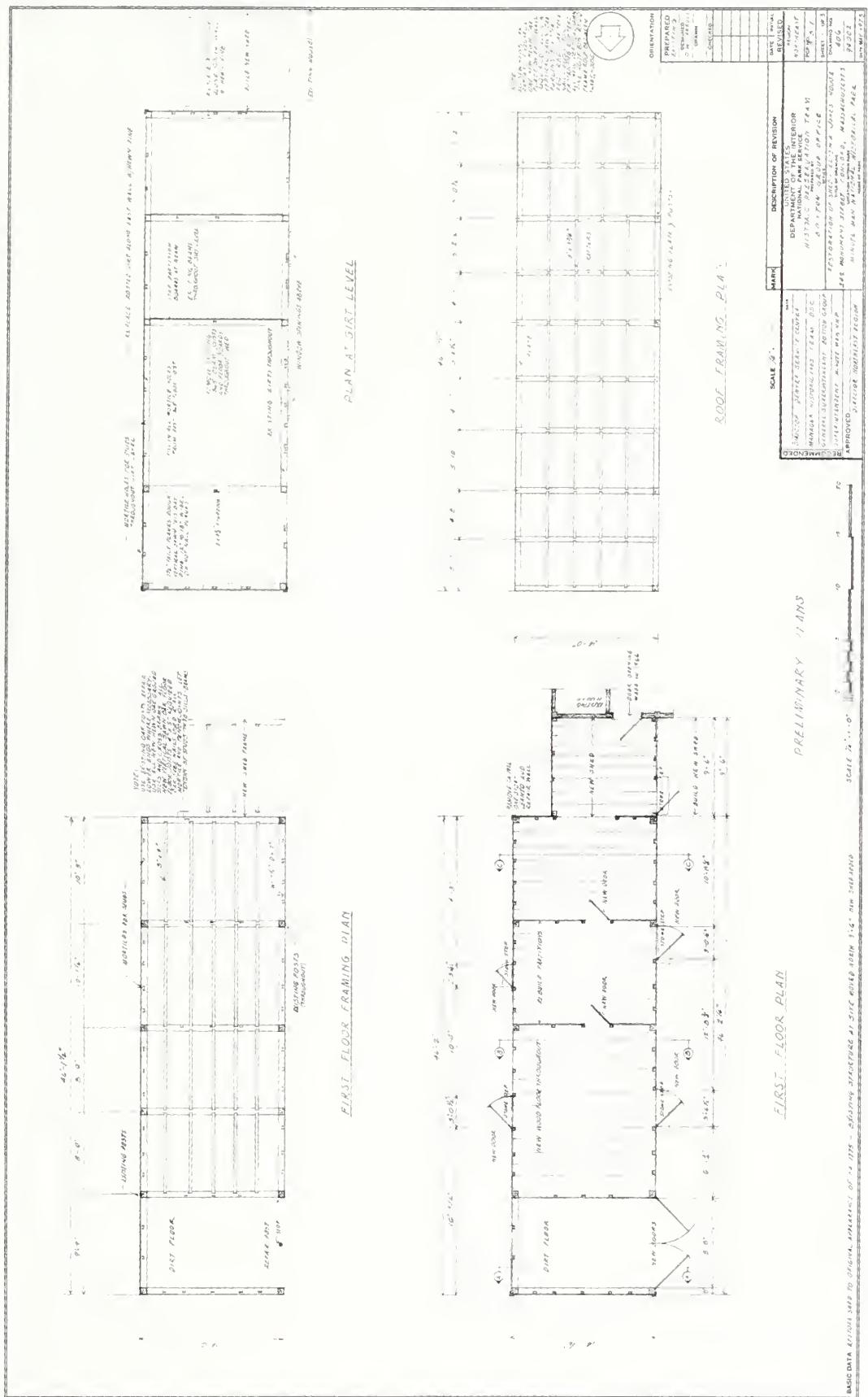


Figure 64. "Restoration of Shad and Elisha Jones House, Preliminary Plans." Floor plans and framing plans, Sheet 1 of 3, by Orville W. Carroll, May 1973.

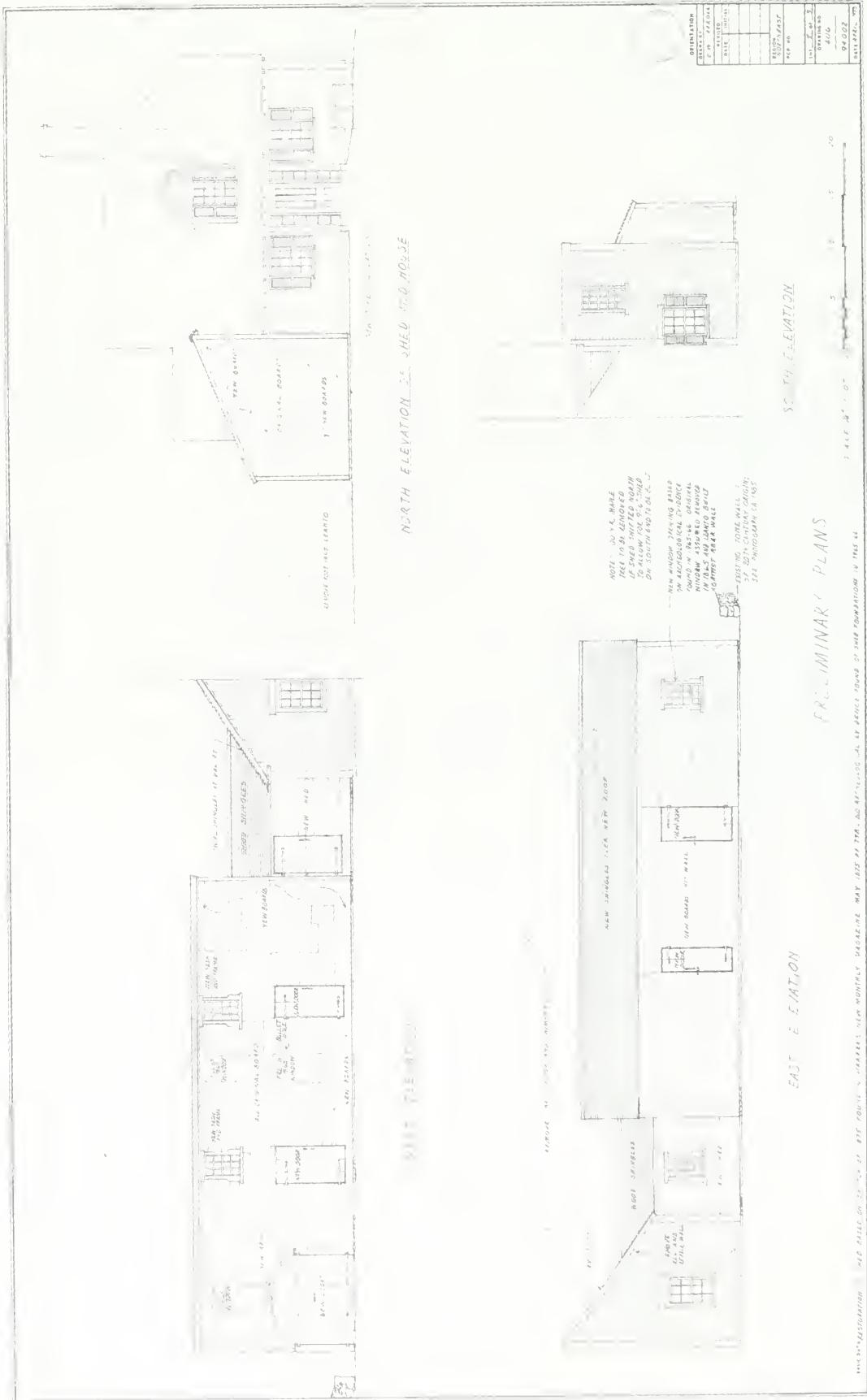


Figure 65. "Restoration of Shad and Elisha Jones House, Preliminary Plans." Exterior elevations, Sheet 2 of 3, by Orville W. Carroll, April 1973.

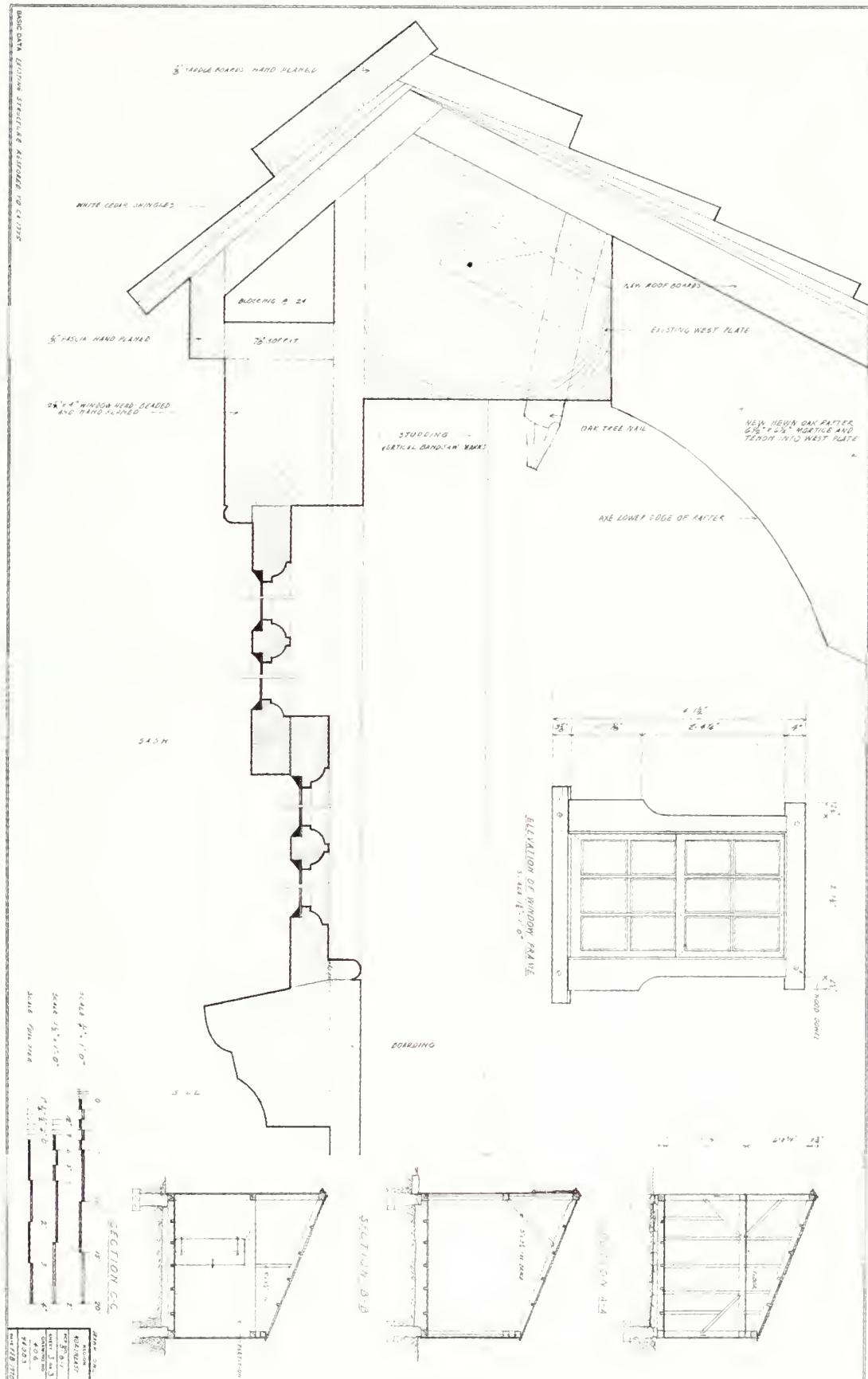


Figure 66. "Restoration of Shedd and Elisha Jones House, Preliminary Plans." Framing and trim details, Sheet 3 of 3, by Orville W. Carroll, February 1970.

APPENDIX F.

Drawings of the Elisha Jones- Bullet Hole House

*By R.B. Burgess, J.M. Blew, and V.F. Chaffin,
July 1965*

THE ELLISHA JONES - BULLET HOLE HOUSE
36 MONUMENT ROAD • CONCORD • MIDDLESEX COUNTY • MASSACHUSETTS
MINUTE MAN NATIONAL HISTORICAL PARK

IN 1662 JUDGE REEVES BEGAN TO BUILD THE HOUSE ON THIS SITE, A STRUCTURE WHICH HE TRANSFORMED BY RENOVATION IN 1690, AND TERMINATED, STARTING IN 1700, HOW MUCH OF THE 1775 HOUSE REMAINS IN THE FRAME OF THIS HOUSE IS UNKNOWN. THE DAY OF THE DEATH OF THE SEDGAF ALL LAID DOWN.

CLOUGH JAMES, TEACHER, WAS BORN IN 1775, AND DIED AT THE AGE OF 75, IN 1850. HIS FATHER STANDING IN A DOOR OF THE SHED WHEN ONE OF THE BRITISH SOLDIERS, WHO HAD BEEN KILLED IN THE BATTLE OF BUNKER HILL, WAS BURIED IN THE GARDEN, AND CALLED OUT, "WHERE'S THE HOUSE OF JUDGE REEVES?" HIS SON, JAMES CLOUGH, WAS A MEASURE, AND DIED IN JUNE, 1848, ONE OF THE DIRECTION OF GEOGE LADD, WRENN, ARTHUR, AND CO., POLYTECHNIC INSTITUTE; YESTERDAY, JAMES CLOUGH, JR., A STUDENT OF THE COLLEGE OF POLYTECHNIC INSTITUTE, VIRGINIA, POLYTECHNIC INSTITUTE; YESTERDAY EVENING, JAMES CLOUGH, JR., A STUDENT OF THE COLLEGE OF POLYTECHNIC INSTITUTE, VIRGINIA, POLYTECHNIC INSTITUTE, MASSACHUSETTS INSTITUTE OF TECHNOLOGY.

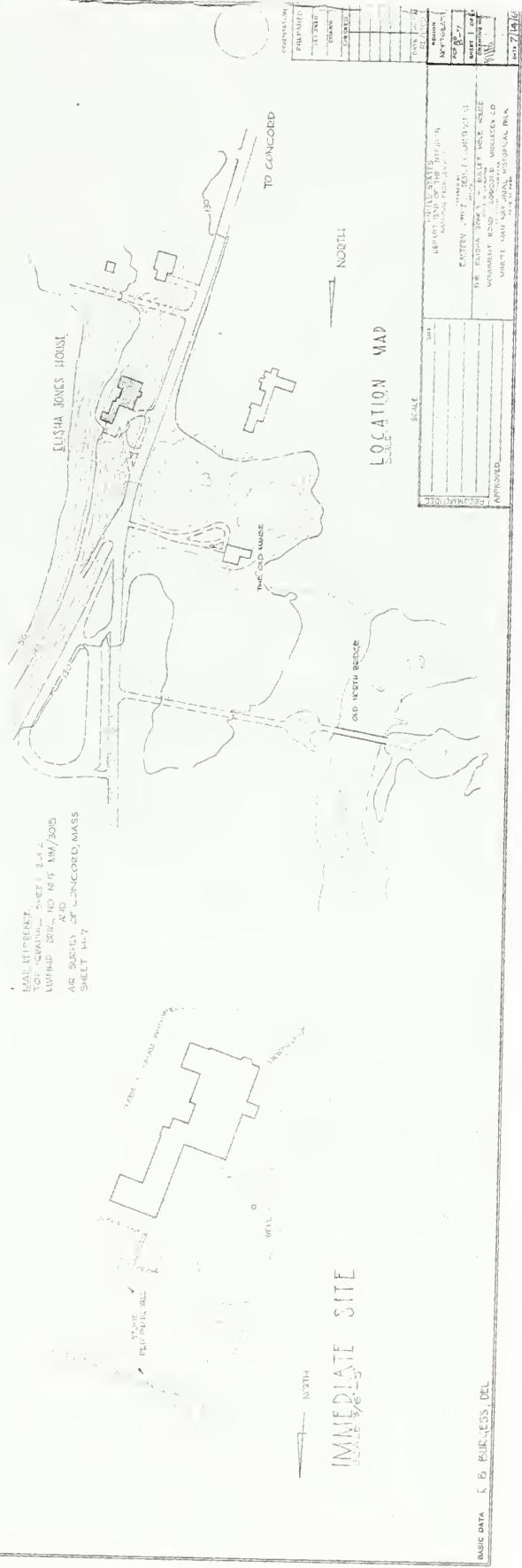


Figure 67. "The Elisha Jones- Bullet Hole House," location map and site plan, 1965.

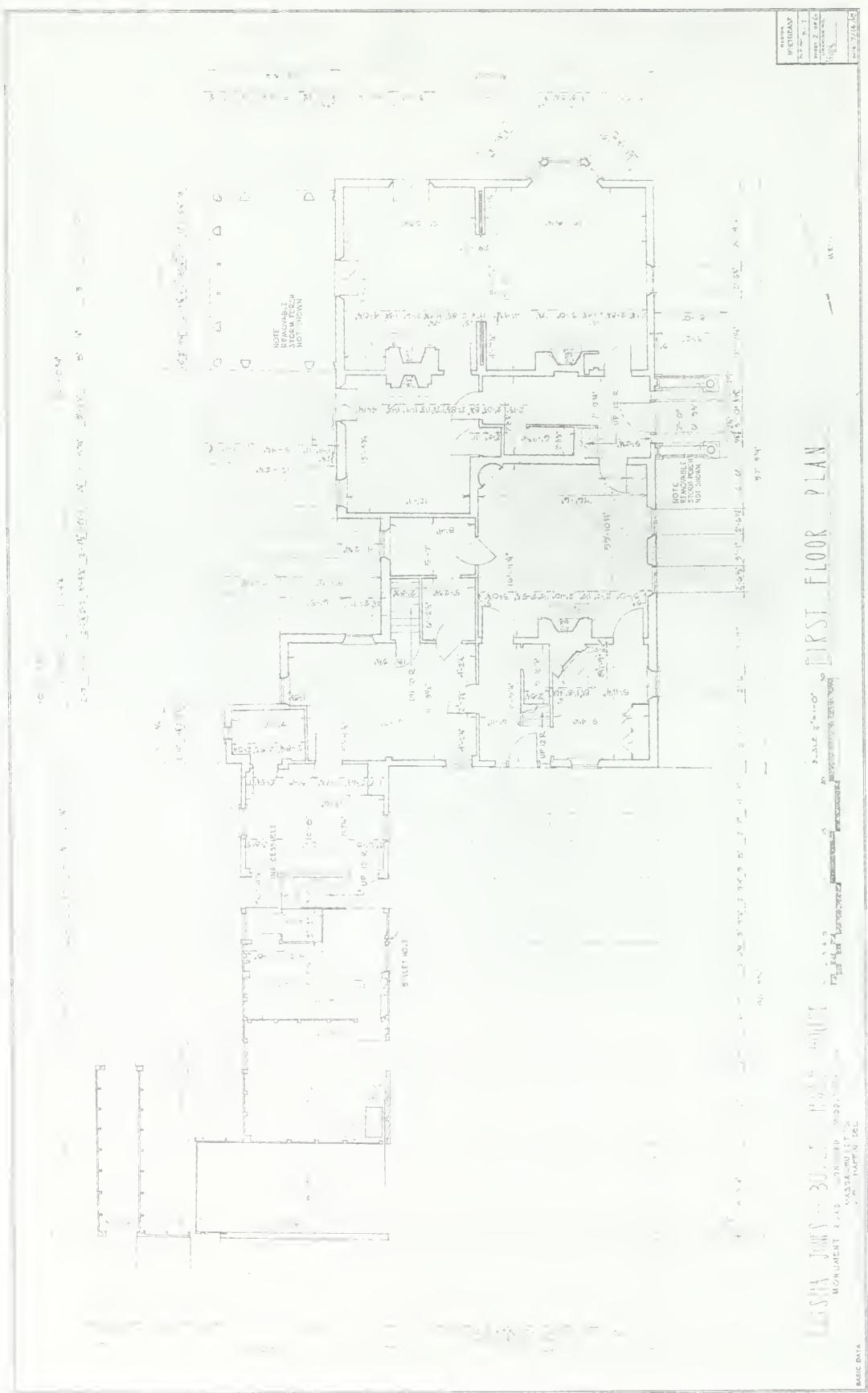


Figure 68. "The Elisha Jones-Bullet Hole House," first-floor plan, 1965.

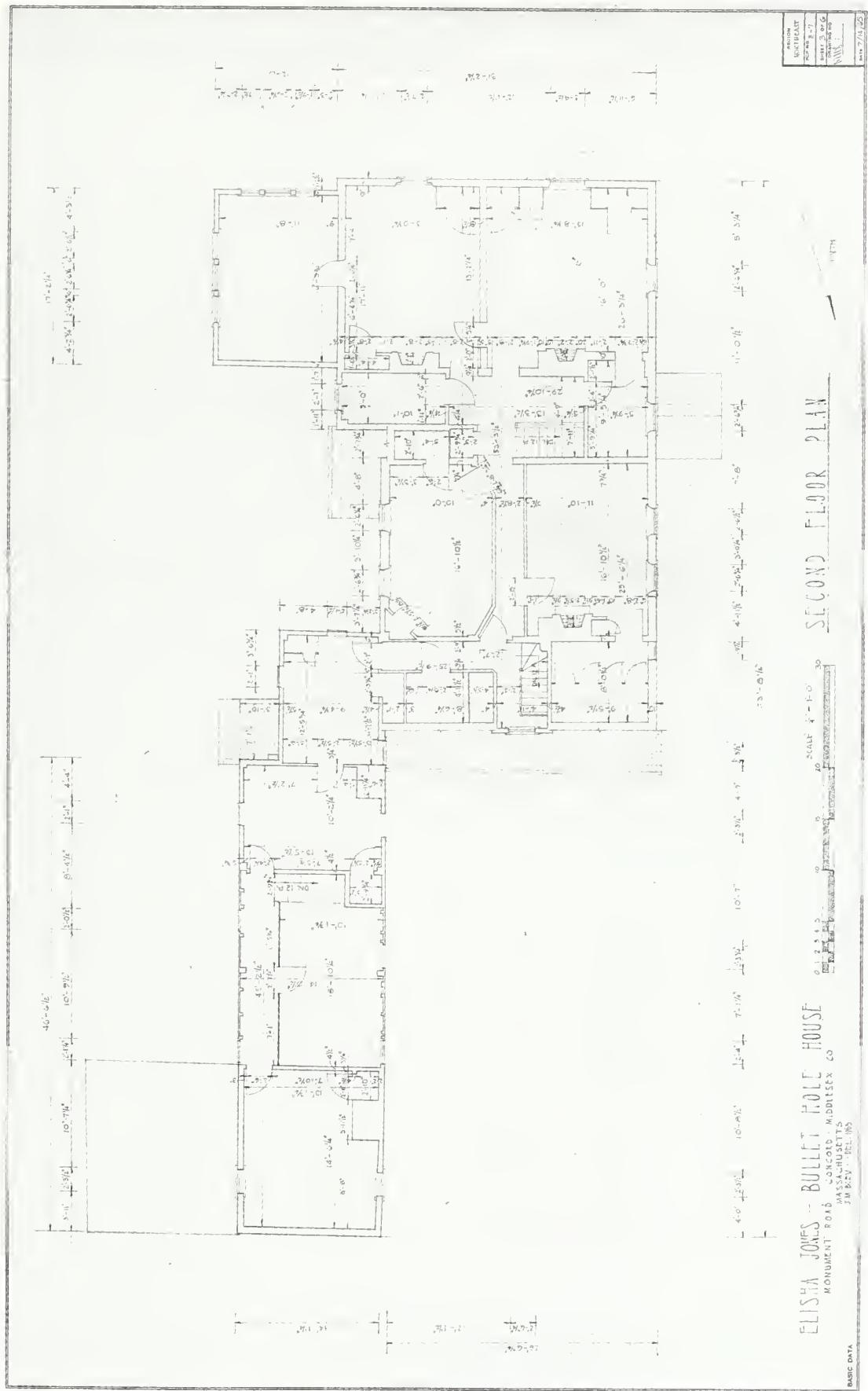


Figure 69. “The Elisha Jones- Bullet Hole House,” second- floor plan, 1965.

Figure 70. "The Elisha Jones-Bullet Hole House," basement plan, 1965.

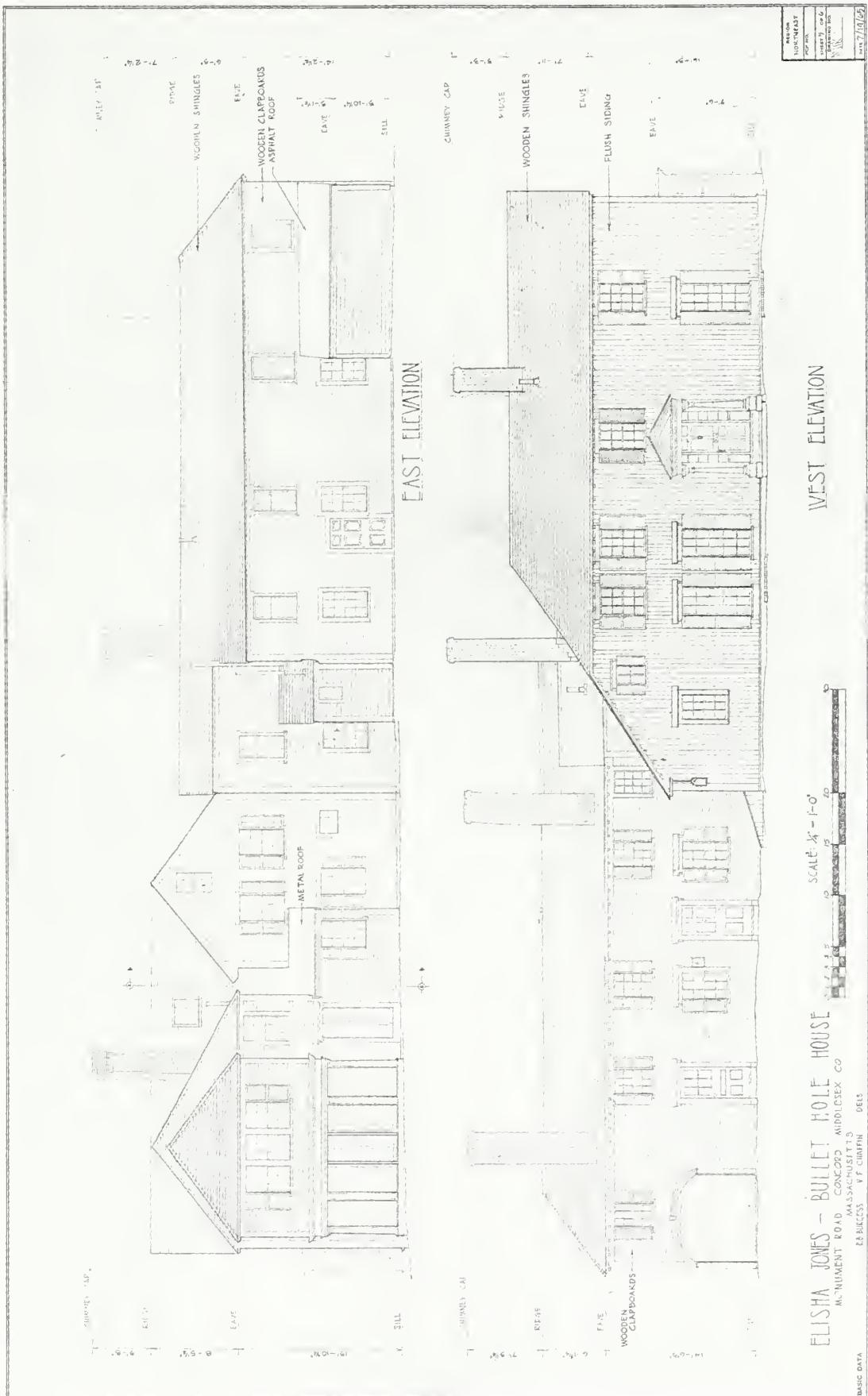


Figure 71. "The Elisha Jones-Bullet Hole House," east and west elevations, 1965.

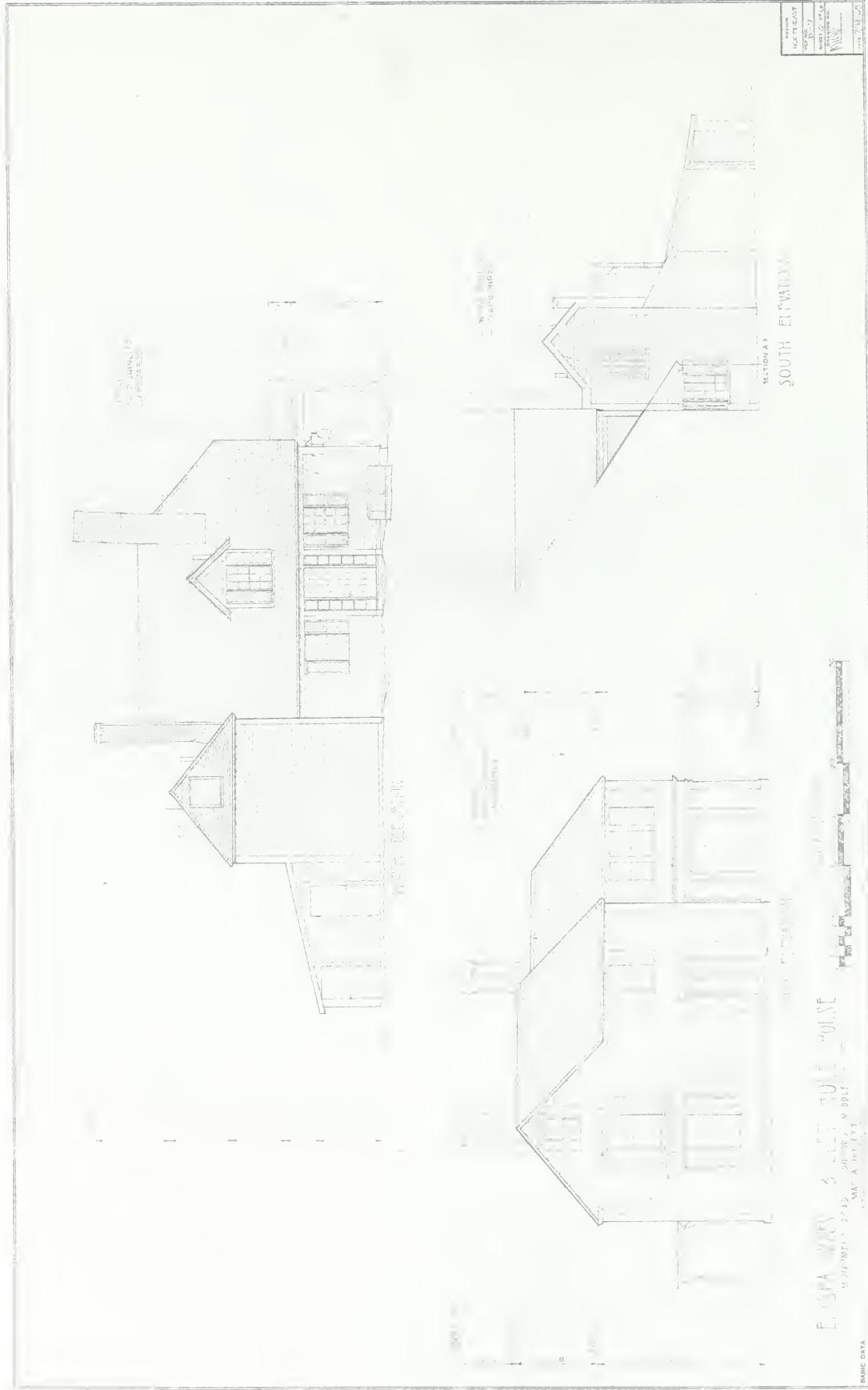


Figure 72. "The Elisha Jones-Bullet Hole House," north and south elevations, 1965.

APPENDIX G.

Exterior Paint Analysis

Introduction

Project Scope

The Elisha Jones House and Shed will continue to be used as a residence and will be preserved by the park. This report describes the findings of the paint analysis conducted on the exterior elements of the building. The historic paint finishes are described in the following tables, with selected layers matched to a standardized color- notation system.¹

The information in this report can be used to recreate the historic finishes of the building's exterior for the periods specified. The general color palettes used during periods of significance are considered character- defining features (CDFs) of the structure, and should be recreated where appropriate.

Additionally, information gleaned from the paint analysis was used to comparatively date certain elements and alterations to the building. The information gathered was included and explained in the previous section "Chronology of Development and Use, Alterations."

Methodology

Paint samples were taken from the Elisha Jones House and Shed by Judith Quinn Sullivan, Architectural Conservator, in 2003. A total of 233 exterior paint samples and 173 interior paint samples were taken from accessible building elements using an X- acto knife. The author examined paint samples in the laboratory at the Historic Architecture Program (HAP) in Lowell, MA, using a Bausch and Lomb "Sterozoom 7" microscope under 10 to 70 times magnification, illuminated by tungsten fiber- optic light. Some samples were also examined under ultraviolet light to help determine the sequence and composition of paint layers. Representative samples were mounted in wax- filled petri dishes to better examine their finish sequences.

The chronological finish stratigraphy from each sample was recorded in chart form; these sequences were correlated to one another through their common layers. These "chromochronologies" are given in Table I; each horizontal row represents the elements' finishes at one period in time. Drawing upon the documentary and physical research, dates were assigned to some of the rows to illustrate the finishes during certain periods.

Color matches were performed under the HAP microscope to the finish layer determined to be representative of the periods described above. The layers were matched to Munsell System color cards (glossy finish), and are included with this report.

¹ The Munsell Color System is an internationally recognized standard of color measurement that identifies color in terms of three attributes, hue (color), value (lightness/darkness, or degree of white/black mixed in to the color) and chroma (saturation, or intensity of the color).

All samples taken from the Elisha Jones House and Shed will be stored at the HAP laboratory in Lowell, MA, and will be available for future research.

Data and Conclusions

Data

The exterior paint analysis relied on representative paint samples taken from the Elisha Jones House and Shed, as well as on historic photographs and documents. The “circa” dates in Table I were derived from the documentation and from field observations of stylistic characteristics.

Table I lists the finish stratigraphies of selected, representative samples sequentially with “circa” dates of when those paints would have been applied. The Munsell color swatches provided in Table II for paint colors applied ca. 1898 are representative of the paint colors from that period. All color names are subjective designations, intended to distinguish between paint layers and to provide a general color notation. Munsell color notations provide a standard method of color description, but are approximations of the paint colors that were originally used. Thus the Munsell color chips provide a close but not exact match to most colors. In addition, paints (particularly oil-based) can darken or yellow over time, and certain pigments fade. It should also be noted that color is only one factor affecting a coating’s appearance; sheen, opacity, texture, and application techniques also play a role.

Conclusions

Summary

It is the recommendation of this report that the existing yellow siding color and white trim color, with green doors and shutters and black sashes, be continued on the Elisha Jones House and Shed. These paint colors are consistent with the John Keyes ownership and representative of the 1898 appearance, which – with the exception of some minor alterations and additions – has remained unchanged since that period. Table II gives Munsell notations for the yellow, white, and green colors identified in the ca.- 1898 paint samples.

Munsell matches for the ca.- 1866 color scheme on the house and shed – red with green trim – are also provided in this report, for reference purposes.

Exterior Elements

The Elisha Jones House and Shed were extensively renovated by John S. Keyes in 1865. Orville Carroll's 1973 investigations showed that the exteriors of both structures were painted red with green trim soon after the renovations, ca. 1866 (see the previous section "Chronology of Development and Use, Alterations").² Examination of paint samples by this author confirmed Mr. Carroll's findings, and indicated that on the east elevation, Keyes painted the trim the same red color as the siding. The trim on the other elevations was painted green. The paint evidence on the north entry door indicated that the doors were painted tan during that period. The shutters may have also been tan during that period, but no evidence of the earlier shutter color was found in the samples taken. The window sashes appear to have been painted black during that period.

The paint evidence indicated that John Keyes reused some exterior elements during the 1865 renovations. Most notably, the second- story east elevation has old windows (W218 – W221) that may have come from the main house. The paint evidence on the frames of these windows indicated that Keyes applied two layers of red lead over the existing finishes, then applied a white primer and red finish paint.

However, in 1898 the *Concord Enterprise* reported that John Keyes was having his house painted yellow. Examination of the paint samples determined that the yellow body color was accompanied by white trim, green paint on the doors and shutters, and black sashes. This color scheme was continued on the house and shed through the remainder of John Keyes' ownership until 1910, and through the rest of the 20th century into NPS ownership.

The NPS's Master Plan for Minute Man NHP was approved in December 1966. It proposed that the Elisha Jones House be rehabilitated for residential use, and that the Elisha Jones Shed should be restored to ca. 1775 if feasible. The 1973 investigations determined that there was insufficient evidence to restore the shed to its ca.- 1775 appearance. Thus, the house and the shed were to be restored to their 1865 Keyes- period appearance.³

In theory, an 1865 restoration date would have required the Elisha Jones House and Shed to be painted red with green trim, tan doors, and black sashes. However, the 1966 Master Plan suggested that the rehabilitation of the main house should include preserving the post- 1865 alterations and additions to the house.⁴ Thus, the NPS preserved the exterior of the house and shed, including the time- honored 1898 paint scheme of yellow siding and white trim.⁵ In 1970, the NPS prepared the exterior of the house and shed, and again painted them yellow and white.

² Orville W. Carroll, *Historic Structures Report, Part II: Architectural Data Section on the Shed- Elisha Jones House, Minute Man National Historical Park, Concord, Massachusetts* (Boston, MA: North Atlantic Regional Office, National Park Service, U.S. Department of the Interior, 1973), p. 27.

³ Carroll, *Architectural Data Section on the Shed*, p. 4.

⁴ Carroll, *Historic Structures Report, Part III, Architectural Data Section on Elisha Jones House* (Washington, D.C.: National Park Service, U.S. Department of the Interior, 1967), p. 1.

⁵ Carroll, *Architectural Data Section on the Shed*, p. 27.

The restoration of the Elisha Jones Shed to its 1865 Keyes- period appearance was completed in the spring of 1975. The restoration included repainting the shed with the same yellow and white colors that were used on the house. This was inconsistent with the red- and- green scheme known to have been present ca. 1866. However, it was apparently decided that it was more important to have the shed match the house. The documentation reviewed did not explain this decision, and the completion report for the restoration of the shed included Munsell notations for the yellow and white colors.

While the Elisha Jones House and Shed have been painted yellow with white trim since 1898, the exact shades of yellow and white have varied over time. Also, examination of the paint samples and review of historic photographs indicated some minor variations in the application of the yellow and white paint colors have occurred since the initial application in 1898. In particular, the 1904 photograph of the house depicts the front portico with the yellow color applied to the pedestal of the column, the flat section of the column capital, and the frieze of the porch roof (fig. 73). Examination of the paint samples confirmed the existence of the yellow, which was subsequently painted over with white circa 1920. The yellow paint was also applied to the frieze of the bay window during the same period. Future painting projects should paint these elements as they appeared circa 1898.

A more recent departure occurred in 1979, when the NPS again repainted the Elisha Jones House and Shed. The completion report for that project noted that the contractor had failed to have the exterior paint color approved, and so had used a darker shade of yellow than specified in the contract. However, the darker paint was allowed to remain, with the report noting that the paint color should be corrected during subsequent paint projects.⁶ Examination of the paint finishes did indicate that the next paint project used the colors specified by Orville Carroll in the completion report for the shed. As described in the section “Alterations,” it appears that the NPS painted the Elisha Jones House and Shed about every 10 years. Photographs, maintenance contracts, and completion reports were useful in determining some of the dates.

⁶Carroll, *Completion Report: Painting Exterior of Elisha Jones and Daniel Taylor Houses, Minute Man National Historical Park, Concord, Massachusetts* (Boston, MA: North Atlantic Historic Preservation Center, North Atlantic Region, National Park Service, U.S. Department of the Interior, Nov. 1979), p. 4.

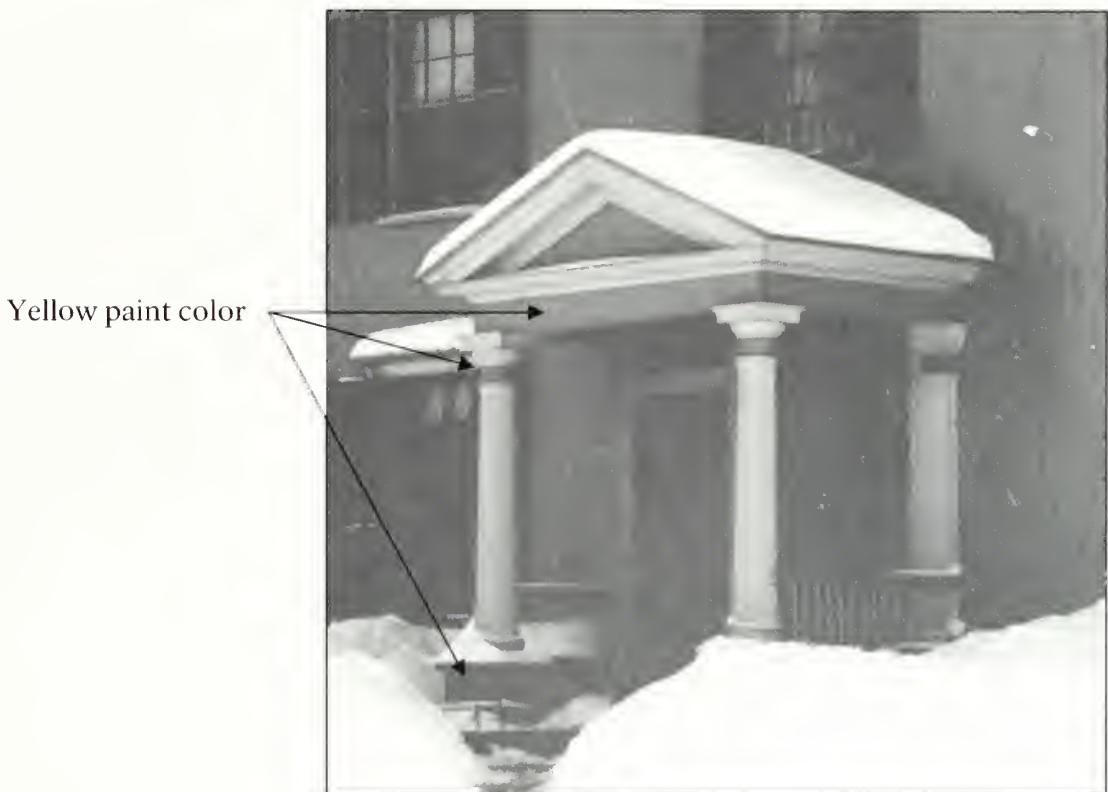


Figure 73. Elisha Jones House: West entry portico, January 30, 1904. Detail of figure 20.

TABLE I.
EXTERIOR ELEMENTS

SAMPLE	P001 & P003	P002 & P006	P004	P005
ELEMENT	Vertical and horizontal siding ca. 1865	Corner board and window frame ca. 1865	Window frame East elev. of shed (W219)	North entry door (D109) ca. 1865
SUBSTRATE	Wood	Wood	Wood	Wood
			resinous layer	
			putty	
			putty	
ca. 1865			red lead red lead	
ca. 1866	white primer red (Munsell 5R 3/6)	white primer green (Munsell 2.5G 4/2)	white primer red	tan
ca. 1898	yellow yellow (Munsell 2.5Y 7/6)	white white (Munsell 5Y 8.5/1)	white white	gray primer green (Munsell 7.5G 2/4)
	yellow	white	white	
	yellow	white	white	green
	white primer yellow	ivory- white	ivory- white	gray primer green
	tan	white	white	dark green
	yellow			
ca. 1970	yellow	white	white	green
ca. 1979	yellow dark yellow	white white	white white	dark green
ca. 1989	white primer yellow	white	white	green
ca. 1998	white primer yellow	white	white	green

TABLE II.
CA.- 1898 FINISH COLORS WITH
MUNSELL COLOR SYSTEM NOTATION AND SWATCH⁷

Exterior Elements	
Vertical and horizontal siding	2.5Y 7/6 (Yellow) 
West entry portico frieze, column and pilaster capitals, and column and pilaster pedestals	
Bay window frieze	
Trim, including:	5Y 8.5/1 (White) 
Corner boards, porch trim (except as previously noted), porch columns	
Doorways, window frames, window sills, window hoods, and cornice	
Doors and shutters	7.5G 2/4 (Green) 

⁷ The color swatches on this page are reproduced from digital images. For accurate color matches, refer to the Munsell color swatches provided in the master copy of this report.



**Historic Architecture Program
Northeast Region
Boott Cotton Mills Museum, 4th Floor
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